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THE

CHORUS CHOIR

INSTRUCTION BOOK,

FOR THE

INSTRUCTION, TRAINING AND PRACTICE

OF

CHORUS CHOIRS, SINGING CLASSES, MUSICAL CONVENTIONS, AND SINGING ASSOCIATIONS.

By

A. N. JOHNSON.

BOSTON:

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PREFACE.

This book explains *everything* which a COMPANY OF SINGERS need to learn in order to sing well.

Whether the company of singers is a class of beginners, an advanced class, a class in a school or seminary, a church choir, a sabbath school choir, a musical convention, a singing association, or an oratorio society,—every explanation, and every item of instruction needed for its *progressive improvement*, is in this book.

That is, this book is like all musical instruction books. It "exhaustively" explains everything which has even the smallest relation to the department of music which it professes to teach. As a complete piano instruction book teaches *every item* which produces *any influence* upon piano playing, so this Chorus Choir Instruction Book teaches *every item* which produces *any influence* upon the singing of a Company of Singers.

The technical name for a "company of singers" is a CHORUS CHOIR. Calling this book by the name that it is called by, therefore, implies that every item of instruction which any kind of a company of singers needs, is in this book. Those who will make themselves familiar with its contents, will find that everything a teacher can wish to teach to a class, and every point which a conductor can wish to develope in a chorus choir, is treated in this book. All teachers may not like the way the thing is treated, and all conductors may not like the way the thing is developed in this book, but the *thing* itself is in this book, and if any teacher or conductor wishes to treat it differently from the way it is treated here, he can easily do so, and yet use this book for his text-book.

As instruction to a company of singers has to be given at the present day, a teacher is liable to be required to teach a class who know nothing about singing, a class who know everything about singing, and classes of all grades between these two, all from the same book. A class cannot be so ignorant of singing, that instructions exactly adapted to its needs are not contained in this book, nor can a company of singers be so far advanced, that the instructions they need for their farther advancement are not contained in this book, unless they are so far advanced as to need no further instruction or drill.

Those tunes in this book which have no author's names attached to them, are from the works of Dr. Lowell Mason, and nearly all of them were written by him.

The music in this book has been carefully selected for the purpose of furnishing the best kind of tunes and pieces for the practice of every grade of companies of singers who practice and drill for the purpose of progressive improvement. No quotation marks have ever been invented for music. The first four lines of both the music and words of "The Husbandmen," on page 279, are quoted from the Oratorio of the Seasons. There are marks to denote that the words are quoted, but none to show that the music is. It has been customary to call such pieces "arranged" from an oratorio, but as it is only a quotation, and not an arrangement, nothing is said about the source from which any passage is quoted, in this book.

A CHORUS CHURCH CHOIR.

A congregation cannot be made to sing well by teaching them the rules of music. The only way they can be made to sing so that their singing will be of any value, is to have the singing led by a properly instructed chorus choir. Such a choir will sing every tune as it ought to be sung. Those members of the congregation who sing at all will imitate the singing of such a choir and sing just as the choir do. It is not possible to make a congregation sing properly in any other way. Every church can easily organize and sustain such an efficient chorus choir, by proceeding in the following manner.

Impress upon the congregation that the singing in church services should be conducted in accordance with Paul's direction, to have everything done decently and in order. Make them see that singing is an art that will not take care of itself, and that no church can have their service of song performed decently and in order, unless some "company of singers" will assume the task of leading the congregation, and of properly preparing themselves from week to week, to do this well, just as sabbath school teachers prepare themselves, from week to week, to do their duties well.

Then invite all those members of the congregation who are more than twelve years old, who can sing, and who love singing or love the church, enough to devote one evening a week to preparation for the task of leading the service of song in public worship, to meet and organize a chorus choir. *There are enough who will cheerfully and even gladly do this in every church,* provided the subject is properly presented to them, and provided such a choir when organized is properly conducted.

There have been many such properly conducted chorus church choirs in America. One of the best was conducted in one of the most prominent churches in Boston for more than twenty years, by Dr. Lowell Mason. This choir numbered over sixty members. Some of them were girls twelve years old. Some of them were middle aged men and women. Taken as a whole they were of all ages and both sexes. They had a practice meeting every Saturday night in the session room of the church to which the choir belonged. It commenced at the minute appointed for it to commence. It closed at the minute appointed for it to close. It had an intermission exactly in the middle. Half of each practice meeting was devoted to instructing the members and improving their general musical ability. The other half was devoted to special preparation for the duties of the ensuing sabbath. The practice meeting was always closed with prayer. The exercises were so interesting and useful that no member of the choir was ever absent, if it was possible for him to be present.

There is no citizen of Boston who ever attended the church to which this choir belonged, but that will testify that the service of song in this church was all that the service of song in public worship should be. The science of music itself teaches all who make themselves acquainted with it, that the way the singing in this church was conducted, is the only correct mode for conducting the singing services of public worship.

The singing in this Boston church was what singing in church ought to be, simply because Dr. Mason knew how to conduct it. All arrangements and contrivances for the appropriate rendering of church music will come to nought, unless *one person* has the sole control of it, as Dr. Mason did of this choir, and unless that one person *knows how* to control the singing as Dr. Mason knew how to control that choir.

This Chorus Choir Instruction Book teaches everything that it is necessary to know to train and sustain a perfect chorus choir. By using this book as the text-book for instructing and training a choir, *every church can organize and sustain a choir* like that which Dr. Mason conducted for so long a time in Boston. Let such a choir sing. Let those who sing in the congregation imitatate the choir. The singing in the church will then be such as the laws which God impressed on the art of singing when he created it, teach that it ought to be.

Without doubt, no one member of a church could do more for the welfare of his church, than to do what Dr. Mason did for his church. Let any such person study the "Art of Conducting" at the end of this book. Then let him organize a chorus choir and instruct and train them in the instructions which this book teaches, and he will do full as much for the welfare of his church as any one man other than the minister, can do.

H1831

TEACHING VOCAL MUSIC.

This Chorus Choir Instruction Book explains everything which a teacher is ever obliged to teach to a *company of singers*, whether his scholars are beginners, or in any stage of advancement. To use an Instruction Book advantageously, of course, a teacher needs to be well acquainted with it. When any teacher becomes familiar with all of the chapters, he will find that there is nothing that he can desire to teach to a class that is not explained in some part of this book. The following is designed to assist teachers in becoming familiar with the different parts of this book.

A music teacher is compelled to teach a singing class only as well as the class is willing to be taught. So a teacher who uses this book may wish to use it to teach or drill companies of singers in the following stages of advancement.

1. The company of singers may only wish to sing tunes by rote, without being obliged to attend to any rules or principles. No better tunes for such a purpose can be found than can be selected from this book.

2. The company of singers may wish to learn to read notes, and not attend to anything else. A very plain system for teaching the notes commences on the next page, and tunes arranged on purpose to be sung by note by being plainly printed with only one part on a staff, are scattered through the book, varying in point of difficulty from such exceedingly simple tunes as those on page 245, up to the most difficult pieces that singers ever have to sing. This system of Reading Music, also, is so arranged that the teacher can carry a class only a little ways, getting them so that they can sing simple tunes by note,—or he can carry them entirely through the study, and get them so that they can sing the most difficult pieces by note.

3. If the company of singers wish to learn something about the Cultivation of the Voice, all that *can* be taught about it to a company of singers, is explained in this book, commencing on page 301.

4. If the teacher wishes his class to understand that it is an easy and very interesting study to learn to develope and enjoy the beauties contained in the tunes that are sung, although so difficult to acquire superior musical skill, he will find this subject plainly explained, commencing on page 297.

5. If the teacher wishes to make a company of singers as advanced and skilful as it is possible for a company of singers to become, he will find every item that has even the smallest influence on the effect which the singing of a company of singers produces, plainly explained in the study which commences on page 314. This study, also, is so constructed that he can teach his class only one item out of it, or any number of items, or the entire study, just as the circumstances of his class requires,—for each of the items that constitute this study, is explained, alone, by itself, so that any one of them can be studied without any necessity of attending to the others. This study is constructed in this way, so that such a company of singers as a choir or a singing association who meet once a week for practice, can learn one item at a time, and occupy a year or two in going through the study if they wish to do so.

THE STUDY OF

THE ART OF READING MUSIC.

By A. N. JOHNSON.

INTRODUCTION.

These instructions teach learners to read notes in the way that a spelling book teaches learners to read words. A spelling book does not commence its instructions by telling beginners about orthography, etymology, syntax, and prosody, things that belong in the study of grammar, but it commences by telling them that the first thing that they must learn is "A." These instructions do not commence by telling beginners about rhythmics, melodics, and dynamics, things that belong in the study of counterpoint, but they commence by telling them that the first thing that they must learn is the staff. A spelling book does not confuse and bewilder beginners by attempting to teach them *why* "A" is made the way that it is. It does not belong to the study of spelling to teach that. A spelling book simply *tells* beginners that it is "A," and then requires them to get used to reading it. These instructions, therefore, do not confuse and bewilder beginners by attempting to make them understand *why* music is printed in the way that it is. It does not belong to the study of singing to teach that. They simply *tell* beginners what they need to know in order to do what each chapter requires them to do, and then require them to get used to doing it. When every thing that does not directly aid in enabling beginners to learn to sing by note is thus excluded from the instructions, it is very much easier to teach and learn the art of reading music, and learners become able to sing by note in very much less time than they can in any other way. The following chapters are so arranged that the teacher need not teach them in the successive order in which they are printed, if he prefers to introduce the subjects which they teach in some other order. For example, he can teach chapter XXXVIII next after chapter XII, or make any similar change, if he wishes to do so. A teacher can teach a class from this book without the aid of a black-board or chart, if it is inconvenient to have one, as all of the explanations and illustrations which learners need are printed in the chapters.

CHAPTER I.

THE STAFF.

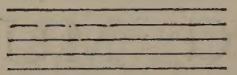
To be able to read music, it is necessary to know what printed musical characters mean.

It is also necessary to be able to do each thing that musical characters denote.

The first musical character which must be learned is the STAFF.

The staff is a group of five lines extending wholly or partly across the page.

THE STAFF.



The plural number of "Staff" is "Staves."

The lines of the staff are numbered, commencing with the lowest one. The lowest line is called the First Line, and the others, the Second Line, Third Line, Fourth Line, and Fifth Line.

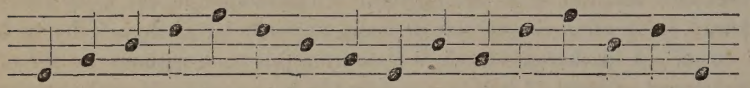
Characters which are called NOTES are printed on the staff.

Each note consists of a round part and a stem.

Notes are said to be printed on the lines that run through the round part. No notice is taken of the lines that run through the stem.

When people speak aloud and tell which lines notes are on, they are said to READ THE NOTES.

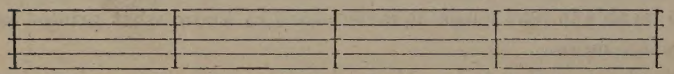
NOTES PRINTED ON THE STAFF.



When people are reading the notes, it would be difficult to keep the place, if notes were always printed as they are in the foregoing example. To make it easy to keep the place, staves are divided into small portions which are called MEASURES.

The lines that divide staves into measures are called BARS.

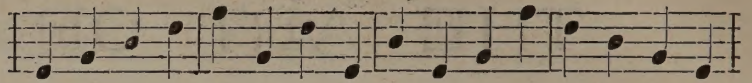
THE STAFF DIVIDED INTO MEASURES BY BARS.



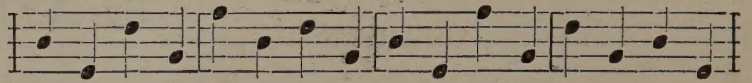
Bar. Measure. Bar. Measure. Bar. Measure. Bar. Measure. Bar.

EXERCISE.—Require the learners to read the notes of the following exercises. Explain that the direction to read the notes does not mean that they must sing the exercises, but it means that they must speak aloud, all exactly together, and tell which line each note in the exercise is on.

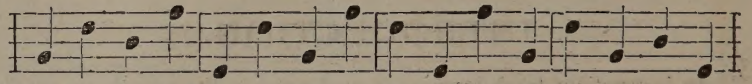
No. 1.



No. 2.



No. 3.



NOTE FOR TEACHERS.—Before using the questions the teacher should read what is said about Practice Lessons in chapter XI.

QUESTIONS. — To be able to read music, what is it necessary to know? What is it necessary to be able to do? What is the first character that must be learned? How does it look? What is the plural of staff? How are the lines on the staff numbered? What characters are printed on the staff? Of what does a note consist? Which line is a note said to be on? What notice is taken of the lines the stem of a note is on? What must learners do when they are requested to read the notes of an exercise? What enables people to keep the place when they are reading notes? What are the lines called which divide notes into measures?

NOTE FOR TEACHERS.—In this system each chapter explains something that learners must learn to do. For example, this chapter requires them to learn to read notes. When they can do the things which all of the CHAPTERS require them to do, they will be skillful readers of music. It is the plan of this system, to only explain enough about a thing in any one chapter to enable learners to do the thing which that chapter requires them to do. However much more *might* be explained about a thing, nothing more *is* explained about it in any one chapter than it is needful for learners to know in order to learn to do what that chapter requires them do. For example, in this chapter, measures are explained as being a device to enable people to keep the place when they are reading notes. Many more things *might* be explained about measures, but learners do not need to know any thing more about them in order to do what this chapter requires them to do, and so no more explanation about measures *is* made in this chapter. It is important that teachers should keep in mind that this plan is followed in all of the chapters

Teachers will notice that to follow the natural order of subjects which learners must learn, chapter III belongs next to chapter I, and that chapter II is a sort of interloper. Chapter II teaches three things which have much to do with causing learners to become good singers, but the teacher can omit it without interrupting the systematic succession of subjects which learners must learn. Or he can teach one of the three things now, and the others further along in the course. If the three things which chapter II teaches are to be learned at all, doubtless the best time to *begin* to learn them is as soon as chapter I is learned. Chapter II can be introduced further along in the course, though, if the teacher thinks it best for the class to do so, or it can be omitted altogether.

CHAPTER II.

PRACTICE.

Some things can be learned by doing the thing only once. A sum in arithmetic is such a thing. When a learner has done such a sum, correctly, once, he has finished learning it.

Some things can only be learned by doing the thing over and over, many times, until it, finally, becomes learned. Learning to write "A" is such a thing. No one who did not know how to write, ever learned how to make "A" so that he could write it handsomely, in any other way than by writing it over and over, many times, until he finally learned to write it well.

Doing a thing over and over, many times, for the sake of learning to do it, is called PRACTICE.

When an Instruction Book tells learners that they must "practice," a thing, it means that they must do the thing over and over, until they have learned to do it. The only way in which it is possible to learn a thing that can only be learned by "practice," is to keep doing it, over and over, until it is learned.

No one can tell how many times it is necessary to do a thing that can only be learned by practice, over and over, in order to learn it. All that any one can tell about it is, that learners must keep on doing it, over and over, until they finally get it learned.

NOTE FOR TEACHERS.—Because people can learn things that do not have to be learned by practice, by having them explained to them, learners are very apt to think that they can learn things that do require practice by merely having them explained to them, without having to be at the trouble of practicing them. The teacher, therefore, should impress upon the learners that in every chapter where there is a direction to the learners to "practice" doing something,—it is not possible for them to learn that thing in any other way than by doing it, over and over, until they *can* do it, no matter how many times they are obliged to practice it before they get it learned. Make learners clearly comprehend this, and they will have far more patience to practice than they will if they do not understand it. The teacher should explain to the learners that when it is necessary to practice a thing many times in order to learn it, it is not desirable to practice it at one time until it is learned, but it should be practiced a little at one time, and a little at other times, until it is, finally, learned.

DELIVERY OF THE TONE.

To become a good singer it is necessary to learn to cause the tone to come out of the mouth, in a bold, unembarrassed manner, without any fear or timidity. When singers cause the tones to come out of their mouths in this way, they are said to DELIVER THE TONE ACCORDING TO RULE.

EXERCISE FOR PRACTICING THE DELIVERY OF THE TONE.

EXERCISE.—Require the learners to read the notes of the foregoing exercise and deliver the tone according to rule. That will require them to speak, all exactly together, and say, "First Line." "Second Line," "Third Line," and so on, in a bold and unembarrassed manner. Require them to practice the exercise until they can thus deliver the tone. This practice will get them so that they can deliver the speaking tones of the voice according to rule, but when they can do that, they will find themselves able to deliver the singing tones of the voice according to rule, without having to learn.

CONTROL OF THE MUSCLES.

To become a good singer it is necessary to learn to have all the muscles in the body relaxed and at rest while singing, except the muscles that move the vocal organs. When singers can sing with the muscles in this condition they are said to CONTROL THE MUSCLES ACCORDING TO RULE.

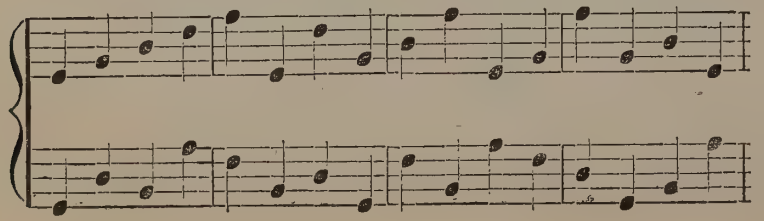
Exercise for Practice in Controlling the Muscles.

Exercise.—Require the learners to read the notes of the foregoing exercise, and while they are doing so require them to keep all of the muscles in the body relaxed and at rest, except the muscles that move the vocal organs. Cause them to realize that if they move their arms, feet, head, or any part of the body, their muscles will not be at rest, so that while they are practicing the exercise they must be careful that nothing moves about the body except the tongue, lips, and the other vocal organs. It may be well to let the learners know that sometimes singers are obliged to make motions when they sing, but those are motions made on purpose, and for a special object. This exercise is designed to have learners learn so to control the muscles that they will never make motions which they do not make intentionally. They must understand that no one can become a good singer who makes useless motions when he is singing, or who makes any kind of motions unconsciously. Require the learners to practice the exercise until they can keep every member of the body perfectly still while they are reading the notes, except the vocal organs. This practice will get them so that they can keep perfectly still while using the speaking tones of the voice, but when they can do that they will find themselves able to do it while using the singing tones of the voice, without having to learn.

Control of the Mind.

To become a good singer it is necessary to learn to keep the mind concentrated upon what the singer is singing, without allowing anything to draw off the attention. When a singer can sing and keep his mind in this condition, he is said to CONTROL THE MIND ACCORDING TO RULE.

Exercise for Practice in Controlling the Mind.



Exercise No. 1.—Require half of the learners to read the notes on the upper staff in the foregoing exercise, and the other half the notes on the lower staff. Except on the first note, each learner will hear the other half of the learners giving a different answer from the answer the half he belongs to is giving. Let each learner consider the answer which he hears, that differs from the one he is giving, a mistake. Require the learners to give their own answers, in a clear, firm tone of voice, without allowing themselves to be annoyed or disturbed in the least by the wrong answers which they apparently hear. Require them to practice the exercise until hearing a mistake will not annoy or disconcert them in the least. Cause them then to realize that whenever they are singing, they must not take any notice of mistakes other singers make, nor allow such mistakes to affect their singing in the least. This practice will get the learners so that they will not be disconcerted by hearing mistakes made by the speaking tones of the voice, but when they acquire such control of the mind that mistakes made by the speaking tones of the voice will not annoy them, they will find they can control the mind in the same way when they hear mistakes made by the singing tones of the voice, without having to learn.

Exercise No. 2.—Require the learners to read the notes of the foregoing exercise, but, instead of reading the notes of both staves at once, require them to read the notes on the upper staff first, and then the notes on the lower staff, without making any stop between the last note of the upper staff and the first note of the lower staff. Appoint half a dozen persons to walk across the floor while the learners are reading the notes. Require the learners to read the notes in a firm, calm, clear tone of voice, without taking the least notice of those who are walking across the floor, or allowing the disturbance made by their walking across the floor to make the least difference in the quality of the tones that come out of their mouths. Require them to practice in this way until they acquire such control of the mind, that nothing can take off their attention, or cause them to make imperfect tones while singing by their attention being withdrawn from what they are singing. This practice will get them so that they can control the mind according to rule when they are using the speaking tones of the voice. If they learn to control the mind according to rule when using the speaking tones of the voice, they can control it when using the singing tones of the voice without having to learn.

Questions.—Mention one or more things that can be learned by only doing the thing once. Mention one or more things that can only be learned by doing the thing over and over. What is doing a thing, over and over, in order to learn it, called? When a book tells a learner he must practice a thing in order to learn it, what does it mean that he must do? What is the only way in which it is possible to learn a thing that can only be learned by practice? Who can tell how many times it is necessary to practice a thing in order to learn it? What *can* be told about it? Can any one who allows the tones to come out of his mouth in a timid, embarrassed manner, become a good singer? How must he cause the tones to come out of his mouth? What is causing the tones to come out of the mouth properly called? Can any one who unconsciously twitches his arm, wags his head, or stamps his feet, while he is singing, become a good singer? What is being able so to manage one's muscles that nothing about his body will move when he is singing, except his vocal organs, called? Can any one who always stares at those who move around the room, take notice of mistakes other singers make, or pays attention to anything besides what he is singing, become a good singer? What is being able to concentrate the attention upon what one is singing, called?

NOTE FOR TEACHERS.—People have to deliver the tone, control the muscles, and control the mind, according to rule, whenever they wish to sing a tune *as well as it is possible to sing it.* Do not allow the learners to get the idea that they must take the trouble to do these things *whenever* they sing. They must get so that they *can* do them according to rule *when they try*, but after they have got so that they can do so when they try, they need not pay any attention to them, except when they wish to sing a tune as perfectly as it is possible to sing it. In future lessons, the teacher had better require the learners to do these three things when they are singing a tune or reading an exercise, at least once at each session of the class, so as to be certain that they *can* do them whenever they *try*, but take no notice of them at any other time.

CHAPTER III.

THE SPACES.

Notes are often printed between the lines They are then said to be printed on SPACES.

A note printed between the first and second lines is said to be in the *First Space;* between the second and third lines, on the *Second Space;* between the third and fourth lines, on the *Third Space;* and between the fourth and fifth lines, on the *Fourth Space.*

Reading the notes means the same when the notes to be read are on spaces that it does when they are on lines. It means speaking aloud the number of the space each note is on.

EXERCISE.—Require the learners to read the notes in the following exercise.

QUESTIONS.—When notes are printed between the lines where are they said to be printed? When a note is between the first and second lines where is it said to be printed? Between the fourth and fifth lines? Between the second and third lines? Between the third and fourth lines?

CHAPTER IV.

SPACES BELOW AND ABOVE.

THE SPACE BELOW.

When a note is printed as the note in the foregoing example is printed, it is said to be printed on the SPACE BELOW. That means, on the space below the staff. There is but one space below, so it is not numbered.

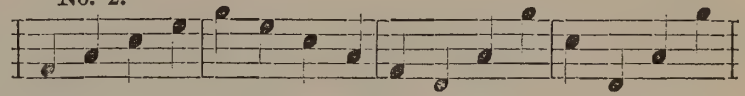
THE SPACE ABOVE.

When a note is printed as the note in the foregoing example is printed, it is said to be printed on the SPACE ABOVE. That means, on the space above the staff. There is but one space above, so it is not numbered.

EXERCISE.—Require the learners to read the notes of the following exercises.

No. 1.

No. 2.



No. 3.

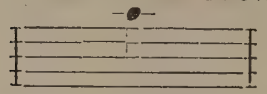
QUESTIONS.—When a note is printed immediately below the first line, where is it said to be printed? Immediately above the fifth line? Why is not the space below numbered and called the first space below? Why is not the space above numbered and called the first space above?

CHAPTER V.

ONE ADDED LINE.

Sometimes more than five lines are needed in the staff, but if more than five were printed the whole width of the page it would be difficult to tell which lines notes are on. So only five lines are printed the whole width of the page, and when more are required they are only made long enough to put a note on. These additional lines are called ADDED LINES. If the additional line is above the staff, it is called the ADDED LINE ABOVE. If it is below the staff, it is called the ADDED LINE BELOW.

THE ADDED LINE ABOVE.



THE ADDED LINE BELOW.

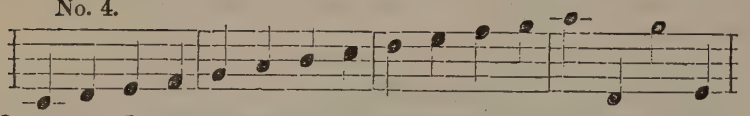
EXERCISE.—Require the learners to read the notes of the following exercises.

No. 1.

No. 2.

No. 3.

No. 4.



QUESTIONS.—Is it ever necessary to have more than five lines in a staff? When it is necessary why are they not printed the whole width of the page? How are they printed? What are they called?

CHAPTER VI.

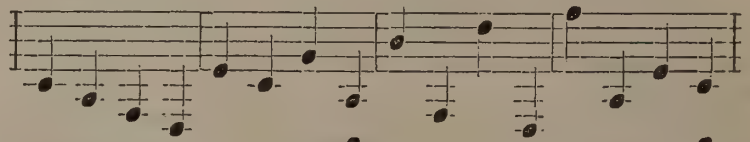
SEVERAL ADDED LINES.

NOTE FOR TEACHERS.—It is seldom that more than one added line is used in vocal music. This chapter is placed here so that all of the chapters that explain the lines and spaces may be together. It will be best, however, to omit this chapter, and not introduce it until the learners reach a chapter in which it will be necessary for them to know about more than one added line. Chapter XX is the first chapter where they need to know that more than one added line is used.

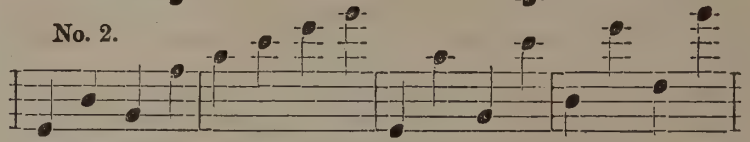
When there is only one added line in a tune, it is not numbered, but it is called *the* added line below or above. When there are more than one, they are numbered, and are called the *First Added Line*, *Second Added Line*, *Third Added Line*, &c., above or below.

EXERCISE.—Require the learners to read the notes of the following exercises.

No. 1.



No. 2.



When more than one added line is printed there will be ADDED SPACES between them.

When a note is printed between the first and second added lines, it is said to be on the *First Added Space*. When a note is printed between the second and third added lines, it is said to be on the *Second Added Space*. When a note is printed between the third and fourth added lines, it is said to be on the *Third Added Space*, (above or below.)

EXERCISE.—Require the learners to read the notes in the following exercises.

No. 3.

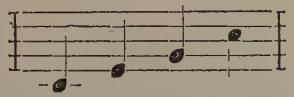
No. 4.

NOTE FOR TEACHERS.—Very few tunes in vocal music have more than one added line, but instrumental pieces often have several. The names which are given to the added lines and the added spaces in this chapter are the correct names. There are so many added lines and spaces in instrumental music, that instrumental instruction books often shorten the names, and call them first line below, second line below, first space below, second space below, (or above,) and so on. For example, some instrumental instruction books would call the spaces in exercise No 3, by these names. "First Space, First Space below, Second Space below, Third Space below, Fourth Space below," and so on. These are not the correct names, though. They are used because they are shorter than the correct names. The correct way to read the notes of Exercise No. 3, is, First Space, Space below, First Added Space below, Second Added Space below, Third Added Space below, and so on. It is so seldom that more than one added line is used in vocal music, that there is no necessity for shortening the names, and teachers had better require learners to give the correct names when they read notes where there is more than one added line. There are so many added lines in instrumental music, that there is some excuse for shortening the names in that kind of music, but none for shortening them in vocal music.

QUESTIONS. — When there is only one added line in a tune, how is it designated? When there are more than one, how are they designated? What is the name of the space between the first line and the first added line below? What is the name of the space between the first and second added lines below? The second and third? The third and fourth? What is the name of the space between the fifth line and the first added line above? Between the first and second added lines above? The second and third? The third and fourth?

CHAPTER VII.

THE SCALE.



The notes in the foregoing example denote four musical sounds. One who knows what sounds these notes denote, knows how to sing by note.

To sing the sounds which these four notes denote, one would need to proceed in this way. His first difficulty would be to get the sound denoted by the first note correctly. This is called GETTING THE PITCH. He would have to get this from an instrument, or from a tuning fork. If there is no instrument or tuning fork at hand from which he "can get the pitch," (that is, get the first sound of the tune correctly,) he would have to guess at it.

After he has sung the first sound right, his next difficulty would be to make his voice pass from the first sound to the second correctly. This is called making his voice pass across the DISTANCE between the first sound and the second. After he has sung the second sound right, he would have to make his voice pass across the DISTANCE between the second sound and the third, and then between the third sound and the fourth.

The DISTANCES between the sounds of a tune occupy the same place in the art of reading music that the alphabet occupies in the art of reading a newspaper or book. Before any one can become able to read a newspaper or a book he must know all of the letters of the alphabet. Before any one can become able to read music he must know all of the DISTANCES between musical sounds.

Several centuries ago, Pope Gregory of Rome discovered that eight musical sounds enclose all of the DISTANCES that there are in music. These sounds are named from numerals, thus.

EIGHT.
SEVEN.
SIX.
FIVE.
FOUR.
THREE.
TWO.
ONE.

He called this series of eight sounds the SCALE. This is the Latin word for "Ladder." Tradition says that he thought there was something resembling a "Ladder" in the throat, and that the sounds ascended the throat on this "Ladder." Whatever induced him to call it so, he called this series of eight sounds a "Ladder," and it has been called so ever since. All the language used in reference to it refers to the idea of a "Ladder," as, for example,— "ascending the scale,"— "descending the scale,"— "the steps of the scale,"— &c.

In several places in the science of music, it is the universal custom to use expressions that are not literally true. That is, to use expressions which are like the expression "the sun is setting." Everybody knows that it is not stating the literal truth, whenever one says "the sun is setting," and yet everybody knows what is meant by the expression. It is the universal custom to use a similarly untrue expression about the scale. The literal truth about the scale is, that it is a series of SEVEN DISTANCES, and yet it is the universal custom to always speak of it as if it was a series of "Eight Sounds." The sun is said to set, because it appears to set. The scale is said to be a series of eight sounds because it appears to be, for it is necessary to sing the eight sounds in order to produce the SEVEN DISTANCES.

The SEVEN DISTANCES which *really* constitute the scale, are produced in this way. The *first distance* is produced by the voice passing across the distance between ONE and TWO. The *second distance* is produced by the voice passing across the distance between TWO and THREE. The *third distance* is produced by the voice passing across the distance between THREE and FOUR. The *fourth distance* is produced by the voice passing across the distance between FOUR and FIVE. The *fifth distance* is produced by the voice passing across the distance between FIVE and SIX. The *sixth distance* is produced by the voice passing across the distance between SIX and SEVEN. And the *seventh distance* is produced by the voice passing across the distance between SEVEN and EIGHT.

Before any one can read music readily, he has got to become perfectly familiar with all of the DISTANCES that are contained in the scale for precisely the same reason that one has got to become perfectly familiar with all of the letters that are contained in the alphabet before he can read newspapers and books readily. All of the words that one finds in newspapers and books are made of the letters of the alphabet. Consequently, unless one knows all of the letters of the alphabet he cannot read newspapers and books readily. All tunes are made by placing musical sounds at different DISTANCES from each other. Consequently, unless one knows all of the DISTANCES that can be made between musical sounds, he cannot read music readily,—and all of the DISTANCES that can be made between musical sounds are contained in the scale.

The DISTANCE between any two musical sounds in any tune is always the same as the DISTANCE between two sounds of the scale. It cannot possibly be any other DISTANCE. That is, it is the same as the DISTANCE between ONE and FIVE, TWO and SEVEN, THREE and EIGHT, or some other two sounds of the scale. Therefore, when a learner becomes so familiar with the scale that he can sing the eight sounds in any order in which they can be placed, his voice will be able to pass across the distance between any two sounds in any tune, and he will be able to read music readily. In other words, when a learner becomes so familiar with the eight sounds of the scale that his voice will pass across the DISTANCE between any two of them that can be called for, he will be perfectly familiar with all of the DISTANCES that it is possible to place two musical sounds from each other, and he will be able to sing tunes readily the first time he sees them.

It happens that the way to become thus familiar with all of these DISTANCES, is to practice exercises and tunes using the names of the sounds of the scale to sing with. After learners have practiced singing in this way sufficiently, they will find themselves able to sing any two sounds of the scale that can be named. When they can sing any two sounds of the scale that can be named, they will be perfectly familiar with all of the DISTANCES that ever can be made between two musical sounds, in any tune they may wish to sing. So, as all that learners will have to do to become perfectly familiar with all of the DISTANCES, is to practice the exercises and tunes which the following chapters require them to practice, it answers every purpose to speak of the scale as if it was a series of Eight Musical Sounds, and it is the universal custom to speak of it in that way. Learners must remember, however, that it is *really* a series of SEVEN DISTANCES, for it will sometimes be necessary to speak of it as it really is.

The names of the sounds of the scale are ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT. But these are uncouth words to sing with. So it is customary to sing the scale with the following Italian words, which are exceedingly good words to sing with. For convenience in speaking about them, it is customary to call these words THE ITALIAN NAMES OF THE SOUNDS OF THE SCALE.

SPELLED.	PRONOUNCED.
Do.	Doe.
Si.	See.
La.	Lah.
Sol.	Soul.
Fa.	Fah.
Mi.	Me.
Re.	Ray.
Do.	Doe.

Learners can only learn to sing the scale by imitating those who know how to sing it.

EXERCISE.—Require the learners to sing the sounds of the scale in regular order; ascending and descending, and to practice until they can sing the scale readily, when the sounds succeed each other in regular order.

QUESTIONS.—When any one sings a tune by note, what is the first difficulty he has to overcome? What is getting the first sound of a tune called? After he has sung the first sound correctly, what is the next difficulty he has to overcome? What occupies the same place in the art of reading music that the letters of the alphabet occupy in the art of reading newspapers and books? How many sounds does it require to produce all of the distances that can be made between musical sounds? What is this series of eight sounds called? What does that word mean? What reason does tradition assign for giving it that name? Is it the literal truth that the scale is a series of eight sounds? What is the real truth about it? Why is it the custom to say that the scale is a series of eight sounds, instead of stating the real truth about it, and saying that it is a series of seven distances? How is

the first of the seven distances produced? The Second? Third? Fourth? Fifth? Sixth? Seventh? Why must one who wishes to learn to read newspapers and books, learn all of the letters of the Alphabet? Why must one who wishes to learn to read music learn all of the distances that can be made between the musical sounds? What contains all of the distances that can be made between two musical sounds? When learners can sing any two sounds of the scale that canbe named, what will they be perfectly familiar with? What is it the universal custom to say that the scale consists of? What does it really consist of? Why is it not customary to use the names ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT, to sing the sounds of the scale with? What is it customary to sing them with? How are the Italian words spelled, with which it is customary to sing the sounds of the scale? How are they pronounced? What are these Italian words called?

CHAPTER VIII.

THE WAY THE SOUNDS ARE DENOTED.

The line or space which a note is on denotes the sound of the scale that must be sung, in the following manner.

A note on the Added Line Below denotes that ONE must be sung.
A note on the Space Below denotes that TWO must be sung.
A note on the First Line denotes that THREE must be sung.
A note on the First Space denotes that FOUR must be sung.
A note on the Second Line denotes that FIVE must be sung.
A note on the Second Space denotes that SIX must be sung.
A note on the Third Line denotes that SEVEN must be sung.
A note on the Third Space denotes that EIGHT must be sung.

Learners must become familiar enough with the foregoing to be able to tell whether a note denotes that they must sing ONE or TWO, or THREE, or FOUR, or FIVE, or SIX, or SEVEN, or EIGHT, the moment they look at it. The best way to get so that they can do that will be to practice answering the following questions until they can do it.

QUESTIONS.—What does a note on the Second Line denote? The Third Space? The Space Below? The Third Line? The First Line? The Second Space? The Added Line Below? The First Space? Where must a note be printed to denote that SEVEN must be sung? TWO? FIVE? EIGHT? FOUR? ONE? SIX? THREE?

CHAPTER IX.

LONG ANSWERS.

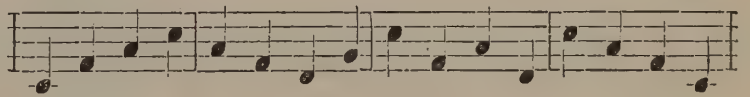
Reading the notes means, telling what line or space each note is on, and also which sound of the scale each note denotes must be sung. In the preceding chapters learners have only been required to tell which line or space each note is on when they read the notes, but in this and all the succeeding chapters, whenever they are required to read the notes, they must not only tell which line or space each note is on, but also tell which sound of the scale each note denotes must be sung.

When learners speak aloud, all together, and tell both what line or space each note is on, and which sound of the scale each note denotes, they are said to read the notes and give LONG ANSWERS.

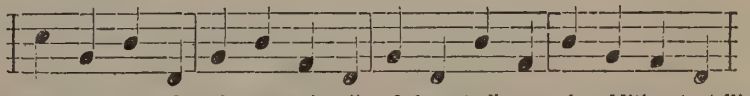
EXERCISE.—Require the learners to read the notes of the following exercises and describe each note in this way. "The first note is on the Added Line Below, and it means that I must sing ONE." "The next note is on the First Line, and it means that I must sing THREE." "The next note is on the Second Line, and it means that I must sing FIVE." And so on. Require them to practice these exercises until they can read notes with long answers, readily. It is not absolutely necessary to use the precise words which are here given as an example of a long answer. Any words that will describe which line or space a note is on, and which sound of the scale the note denotes, forms a long answer.

No. 1.

No. 2.



No. 3.



QUESTIONS.—What does the expression "read the notes" mean, in addition to telling the line or space each note is on? When learners tell what lines and spaces notes are on, and which sounds of the scale they denote, what kind of answers are they said to give? Repeat the words that will describe a long answer. Will any other words describe a long answer? What other words will form a correct long answer?

CHAPTER X.

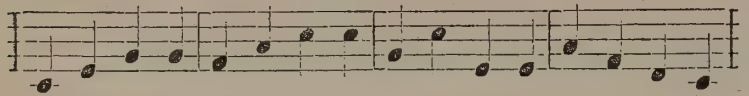
SHORT ANSWERS.

When learners read notes and only speak aloud the name of the sound of the scale that each note denotes, they are said to read notes and give SHORT ANSWERS.

When learners read the notes of an exercise or tune and give short answers, they must *think* where each note is and what it denotes, just as they do when they give long answers, but they must only *speak* the name of the sound of the scale aloud.

EXERCISE.—Require the learners to read the notes of the following exercises, and give short answers. That will require them, when they read exercise No. 1., to speak aloud, all together, and say "ONE, THREE, FIVE, FIVE, FOUR, SIX, EIGHT, EIGHT,—and so on, through the exercise. The learners should *think* of the explanation which they give of each note when they give long answers, but they must only *speak* the name of the sound of the scale that each note denotes.

No. 1.



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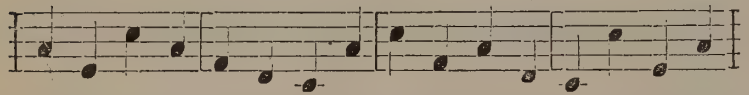


QUESTIONS.—When singers read notes and only speak aloud the name of the sound of the scale that each note denotes, what kind of answers are they said to give? When singers read notes and give short answers what must they think of? What must they speak aloud?

NOTE FOR TEACHERS.—Practice in reading notes has more to do with making learners good readers of music than almost anything else. Some consider it more important than even practice in singing by note, for when the learners are compelled to speak the name of the sound of the scale that each note denotes, in a clear, distinct tone of voice, they cannot guess at the meaning of the note, as they often do when they are practicing singing by note. Until a class get far advanced in the ability to sing by note, therefore, it will be a good plan for the teacher to require them to read the notes of every tune or exercise which they sing by note. In this chapter and the chapter that precedes it, the teacher should require the learners to get so that they *can* read the notes both with long and short answers. In future practice in reading notes, the teacher should use his own judgment, whether to require them to give long or short answers. If there are many in the class who cannot think quickly, long answers will be best. If all can think quickly, short answers will be best. It will also be a good plan to sometimes use the Italian names of the sounds of the scale when reading notes;—although, as the Italian names are always used when singing by note, the principal practice when reading notes should be with the names, "ONE, TWO, THREE, &c., as the learners become familiar enough with the Italian names when they are singing by note. The teacher should realize that explanations and questions have but very little to do with imparting the ability to read music to learners. *Practice* is the only thing that will ever make learners good readers of music. The more *practice* they have in reading notes, therefore, the quicker they will become good music readers.

CHAPTER XI.

SINGING BY NOTE.

When singers "sing the notes" of an exercise or tune they sing the sound of the scale which each note denotes, and use its Italian name to sing it with.

Singing the sounds of the scale that notes denote, and using the Italian names of the sounds to sing them with, is called SINGING BY NOTE.

A thick bar is called a DOUBLE BAR.

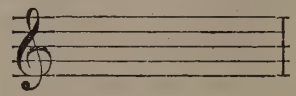
When it is necessary to distinguish an ordinary bar from a double bar, the ordinary bar is called a SINGLE BAR. When it is not necessary to distinguish it from a double bar, an ordinary bar is called, simply a "bar." That is, when any one talks about a "bar" without saying whether he means a double or a single bar, it is always understood that he means a single bar.

Both double and single bars are designed to aid the eye in keeping the place when reading or singing by note. A double bar is placed wherever the eye needs more aid than a single bar would give. In "Practice Lesson No. 1.," double bars are placed at the end of every second measure, to aid the eye in keeping the place in that exercise. In "Practice Lesson No. 3," a double bar is placed at the end of each line of the poetry, so as to aid the eye in telling where each line of poetry begins. In a similar manner Double Bars are always placed wherever the eye needs especial aid.

Two double bars printed close together, are usually placed at the end of tunes and exercises.

A character called a CLEF is usually printed at the beginning of a staff.

A CLEF AT THE BEGINNING OF A STAFF.



When singers learn a tune by singing it by note, they practice singing it with the Italian names of the sounds of the scale until they have learned it, and then they sing it with the words that are set to it.

PRACTICE LESSONS.

A series of tunes to be practiced, singing by note is printed, commencing on the next page to the end of Chapter XLI. Wherever the learners are directed to practice Lessons in the Practice Lessons, it means that they must practice one of these Practice Lessons.

One sometimes meets a person who has studied French in such a way that he can answer any questions that can be asked about French nouns, verbs, &c.,—but cannot speak the language well. Such a person has studied answering questions more than he has practiced speaking French. One, also, sometimes meets a person who can speak French well but cannot answer questions about French nouns, verbs, &c., very readily. Such a person has practiced speaking French more than he has studied answering questions. The art of reading music can be studied in these two ways. One who spends much time in studying the answers to questions, and but little time in practicing Practice Lessons, will be a good question answerer, but not a good singer. One who devotes much time to practicing Practice Lessons and but little to studying the answers to questions, will be a good singer, but not a good question answerer. In a short course of instruction there is not time for learners to become both good singers and good question answerers, so, unless the course of instruction is long enough to learn both, it may be best for the learners to omit the questions, and devote most of the time to the practice of the Lessons and Tunes which the succeeding chapters require them to practice.

EXERCISE.—Require the learners to sing by note the tunes in Lesson I, of the Practice Lessons, and to practice until they can readily sing them by note. When they have sung a tune by note until they have learned the tune, require them to sing it with the words.

QUESTIONS.—How do singers sing by note? What is a double bar? What is the ordinary bar called when it it necessary to distinguish it from the Double Bar? When it is not necessary? What do bars do? Where are double bars placed? How are Double Bars usually printed at the end of a tune? What character is usually printed at the beginning of staves? When singers learn a tune by singing it by note, when do they apply the words? What sounds are they careful to make when they apply the words?

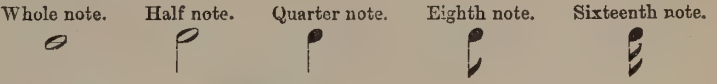
NOTE FOR TEACHERS.—The teacher must realize that beginners are in the same condition with regard to the art of reading music, that beginners in a spelling book are with regard to the art of reading newspapers and books. Teachers of spelling book classes do not devote time to teaching the learners *why* "A" is made the shape that it is,—*why* "B" follows "A",—nor any other "whys." They simply tell them that the letters *are* so and so, and then have them devote their time to *practicing* the spelling book lessons until they "get used" to reading. So beginners in the study of the art of reading music *do not* need much more explanation than enough to enable them to know which sound of the scale each note tells them to sing. But they *do* need to *practice* the Practice lessons until they "get used" to singing by note.

CHAPTER XII.

THE NOTES.

The notes that are printed in the foregoing chapters are all of one kind. They are called QUARTER NOTES.

There are five kinds of notes in common use. The following are their names and shapes.



Notes represent the length of sounds.

A WHOLE NOTE represents a sound that is four times longer than the sound that is represented by a Quarter Note.

A HALF NOTE represents a sound that is twice as long as the sound that is represented by a Quarter Note.

An EIGHTH NOTE represents a sound that is half as long as the sound that is represented by a Quarter Note. In other words, two sounds that are represented by Eighth Notes must be sung in the same length of time that is required to sing one sound that is represented by a Quarter Note.

A SIXTEENTH NOTE represents a sound that is one quarter as long as the sound that is represented by a Quarter Note. In other words, four sounds that are represented by Sixteenth Notes must be sung in the same length of time that is required to sing one sound that is represented by a Quarter Note.

It is the line or space which a note is on that denotes which sound of the scale must be sung.

It is the shape of the note that denotes how long the sound must be made.

It is the custom among singers to use language like the following when they are talking about notes. "A Whole Note is twice as long as a Half Note." This expression means that the sound represented by a Whole Note is twice as long as the sound represented by a Half Note. "Two Quarter Notes make one Half Note." This expression means that it requires the same length of time to sing the sounds that are represented by two Quarter Notes that it does to sing the sound that is represented by one Half Note. "Eighth Notes must be sung twice as fast as Quarter Notes. "This

expression means that it must not occupy any more time to sing two Eighth Notes, than it does to sing one Quarter Note." And so on.

QUESTIONS.—How many kinds of notes are in common use? What are their names? What denotes the sound of the scale which must be sung? What denotes how long the sound must be made? How many Half Notes does it take to make a Whole Note? Quarter Notes? Eighth Notes? Sixteenth Notes? How many Quarter Notes does it take to make a Half Note? Eighth Notes? Sixteenth Notes? How many Eighth Notes does it take to make a Quarter Note? Sixteenth notes? How many Sixteenth Notes does it take to make an Eighth Note? What does the expression "a Half Note is four times as long as an Eighth Note" mean? What does the expression "Four Sixteenth Notes make one Quarter Note" mean? What does the expression "Quarter Notes must be sung four times as fast as Whole Notes" mean?

CHAPTER XIII.

THE FIRST WAY OF MEASURING SOUNDS.

Singers naturally make the sound denoted by a Quarter Note of the right length. For this reason Quarter Notes are used to determine the length of the sounds that other notes denote.

When singers determine the length of the sound which a note denotes, by mentally comparing it with the length of the sound which a Quarter Note denotes, they are said to MEASURE NOTES BY MENTALLY COMPARING THEM WITH QUARTER NOTES.

This is called the FIRST WAY OF MEASURING MUSICAL SOUNDS.

To make the sound which is denoted by a Half Note of the right length, singers must make it twice as long as they do the sound that is denoted by a Quarter Note. To measure the sound denoted by a Half Note in the "First way of measuring musical sounds," singers must not make any motion, but they must get the sound twice as long as the sound denoted by a Quarter Note by mental calculation and comparison.

D. C., is an abbreviation of the Italian words DA CAPO, which mean, begin again and end where the word FINE is printed.

The line or space which the round part of a Half Note is on, denotes the sound of the scale which must be sung, just as the line or space which the round part of a Quarter Note is on does.

EXERCISE.—Require the learners to practice Lesson II of the Practice Lessons and measure all of the Half Notes by the "First way of measuring musical sounds."

QUESTIONS.—How do singers get the sounds denoted by Quarter Notes of the right length? How does this chapter require learners to get sounds denoted by Half Notes of the right length? What is this way of getting sounds of the right length called? What does "D. C." stand for? What does "Da Capo" mean? What does the line or space denote that has the round part of a Half Note on it?

CHAPTER XIV.

RESTS.

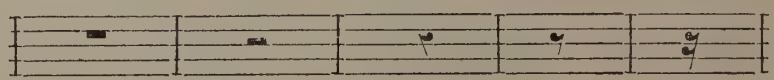
Many tunes require portions of time to be passed over in silence.

To denote places where portions of time must be passed over in silence, characters called RESTS are used, and these rests are called "marks of silence."

Rests have the same names as the notes, and they denote that as much time must be passed over in silence as would be required to sing a note that has the same name as the rest. That is, a "Whole Rest" means that as much time must be passed over in silence as would be required to sing a Whole Note,—a "Quarter Rest," means that as much time must be passed over in silence as would be required to sing a Quarter Note;—and so on.

The following example shows the shapes and names of the rests.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest.



EXERCISE.—Require the learners to practice Lesson III of the Practice Lessons. When they first practice it, let them speak the word "rest" aloud, whenever they come to a rest. Afterwards let them whisper the word "rest" whenever they come to a rest. When they speak or whisper the word "rest" let them occupy exactly as much time in doing it as it would take to sing a Quarter note. Then require them to practice this Lesson, and whenever they come to a rest, *think* of the word "rest," and occupy exactly as much time in thinking of it as it would take to sing a Quarter Note, thus passing over the time which the Quarter Rest occupies, in silence. They must pass over the time which the rest occupies in perfect silence, and must not make any motion, but determine the time which must be passed over in silence by thus thinking of the word "rest." Let the learners understand that Quarter Rests must always be treated in this way.

QUESTIONS.—What are the characters called which denote that portions of time must be passed over in silence? What are rests called? What names do rests have? What do they denote? What is the shape of a Whole Rest? A Half Rest? A Quarter Rest? An Eighth Rest? A Sixteenth Rest? How must a Quarter Rest always be treated?

CHAPTER XV.

EIGHTH NOTES.

An Eighth Note has the same shape as a Quarter Note, only it has a dash at the end of the stem.

An Eighth Note represents a sound one half as long as the sound represented by a Quarter Note.

Two Eighth Notes must be sung in the same length of time that is required to sing one Quarter Note. In other words, Eighth notes must be sung twice as fast as Quarter Notes.

A curved line like that in the last measure of Practice Lesson No. 11, is called a SLUR.

Notes that have a slur around them are said to be SLURRED together. When tunes are sung by word, notes that are slurred together must be sung to one syllable of the words,—but not when tunes are sung by note. When tunes are sung by note, every note must be sung by the Italian name of the sound of the scale which the note denotes, without taking any notice of slurs.

When the dash at the end of the stems of Eighth Notes extends across two or more notes, it acts as a slur, and the notes across which it extends are slurred together.

EXERCISE.—Require the learners to practice Lesson IV in the Practice Lessons, carefully singing the Eighth Notes twice as fast as they do the Quarter Notes. Require them to use only the "First Way of Measuring Sounds," and to get the Eighth Notes of the required length by mentally comparing them with Quarter Notes. Do not allow the learner to make any motions while practicing Lesson IV.

QUESTIONS.—How does an Eighth Note differ from a Quarter Note in appearance? How does the length of a sound represented by an Eighth Note compare with length of a sound represented by a Quarter Note? How much faster must Eighth Notes be sung than Quarter Notes? What are notes that have a slur around them said to be? How must slurred notes be sung when a tune is sung by word? By Note? What is the effect of the dash at the end of the stems of Eighth Notes extending across two or more Eighth Notes?

CHAPTER XVI.

THE KEY NOTE ON THE SECOND SPACE.

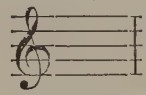
The note which denotes that ONE must be sung is called the KEY NOTE. In all of the exercises which the foregoing chapters have required learners to read and sing by note, the Key Note, has been on the Added Line Below.

Sometimes the Key Note is on the SECOND SPACE.

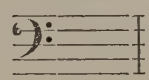
The meaning of the notes that denote that TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT, must be sung, has to be calculated by their distance from the Key Note, something in this way. If the Key Note is on the Added Line Below, then a note on the Space Below means that TWO must be sung;—a note on the First Line means that THREE must be sung;—a note on the First Space means that FOUR must be sung;—and so on.

If the Key Note is on the Second Space, a note on the Third Line means that TWO must be sung;—a note on the Third Space means that THREE must be sung;—a note on the Fourth Line means that FOUR must be sung;—and so on.

Treble Clef.



Base Clef.



There are are two clefs in common use. One is called the TREBLE CLEF. The other is called the BASE CLEF.

In the tunes and exercise which learners are required to practice in this book before chapter XXVIII is studied, the Key Note is on the Added Line Below on all staves that have the Treble Clef,—and the Key Note is on the Second Space on all the staves that have the Base Clef.

EXERCISE.—Require the learners to practice Lesson V in the Practice Lessons. In the three tunes in this Lesson the Key Note is on the Second Space. That is a note on the Second Space denotes that ONE must be sung, and the meaning of the notes that denote the other sounds of scale must be calculated by their distance from the Key Note. So a note on the Third Line will mean that TWO must be sung;— a note on the Fourth Space will mean that FIVE must be sung;—a note on the Added Line Above will mean that EIGHT must be sung;—and so on. In the preceding chapters the learners have only read and sung notes where the Key Note was on the Added Line Below, so they were doing about what spelling book scholars are doing when they practice reading capital letters. In this chapter they are, for the first time, required to sing tunes where the Key Note is on the Second Space, so they are required to do about what spelling book scholars do, when, for the first time, they are required to read small letters. Spelling book scholars are not required to learn *why* some words are printed with capital letters and some with small letters. They are only obliged to practice until they can read words printed in either kind of letters. So to learn to read music it is not necessary to know *why* the Key Note is sometimes on the Added Line Below and sometimes on the Second Space. It is only necessary to practice until learners can read notes whether they are printed with the Key Note on the Added Line Below or with the Key Note on the Second Space. So they must practice Lesson V, until they can sing by note when the Key Note is on the Second Space, as readily as they can when the Key Note is on the Added Line Below.

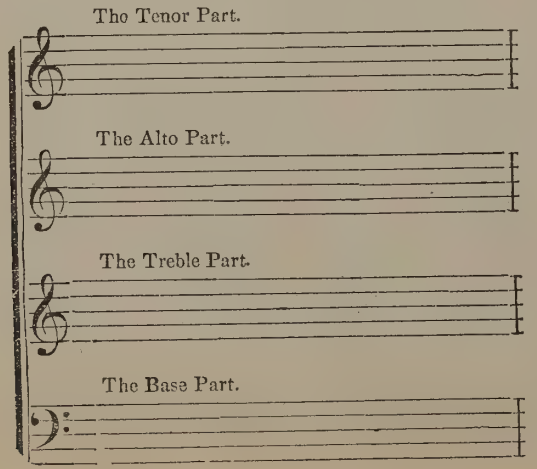
QUESTIONS. — What is the note that denotes that ONE must be sung called? Where has the Key-Note been in all of the tunes that have been sung by note heretofore? Where else is it sometimes? How must the meaning of the notes which denote that TWO, THREE, FOUR, FIVE, SIX, SEVEN, and EIGHT, must be sung, be determined? When the Key Note is on the Second Space, where is the note that denotes that THREE must be sung? FIVE? EIGHT? SIX? FOUR? TWO? SEVEN? How many Clefs are there? What are they called? Where is the Key-Note when the Treble Clef is at the beginning of a staff? Where is the Key-Note when the Base Clef is at the beginning of a staff?

CHAPTER XVII.

SINGING IN FOUR PARTS.

Music that is designed to be sung by a company of singers of both sexes, is printed in four parts, which are called the TREBLE PART, the ALTO PART, the TENOR PART, and the BASE PART.

The uppermost staff in a tune is the Tenor Part. The next staff below the uppermost is the Alto Part. The lowest staff in a tune is the Base Part. The next staff above the lowest is the Treble Part. Those who write tunes have the right to place the parts in a different order than this if they wish to do so, but if they do they must print words in the tune to tell which part each staff is. If no words are printed to tell which part a staff is, it is always understood that they stand in this order.



The Treble, Alto, and Tenor Parts have the Treble Clef at the commencement of the staff.

The Base Part has the Base Clef at the commencement of the staff.

When the four parts are sung, the Treble and Alto Parts must be sung by female voices, and the Tenor and Base Parts by male voices.

To be a good reader of music, every woman must be able to sing both the Treble and the Alto Parts by note, and every man must be able to sing both the Tenor and the Base Parts by note. None can become good readers of music unless they learn to sing by note both of the parts designed for their sex.

EXERCISE. — Require the learners to sing by note, singing all four parts at once, the following tunes. The pages on which these tunes are printed can be found in the index

Haste thee, winter.
Bounding Billows.
Hemans.
Bowman.
Hartford.

Have exactly half of the ladies sing the Treble Part, and the other half the Alto Part. Have exactly half of the gentlemen sing the Tenor Part, and the other half the Base Part. After they have practiced until they sing all four parts well, reverse the order and have those who sang the Treble Part sing the Alto Part, those who sang the Alto Part sing the Treble Part, those who sang the Tenor Part sing the Base Part, and those who sang the Base Part sing the Tenor Part. Require the learners to practice until every lady can sing both the Treble and the Alto, and every gentleman both the Tenor and the Base of these five tunes, readily, by note. This chapter does not explain which part it will be best for learners to sing, after they become skilful singers. It merely requires them to get so that they can sing readily by note, both of the parts designed for their sex, *in these five tunes.*

QUESTIONS.—How many parts in music that is designed to be sung by a company of singers, usually printed in? What are they called? Which staff is the Tenor? Treble? Alto? Base? If the author of the tune prints the four parts in any other order than this, what must he do? Which parts have the Treble Clef? Base Clef? When all four parts are sung, what class of voices must sing Treble and Alto? Tenor and Base? To be a skilful reader of music what parts must a woman be able to sing by note? A man?

CHAPTER XVIII.

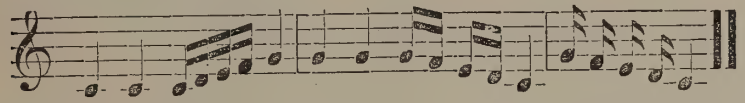
SIXTEENTH NOTES.

A Sixteenth Note has the same shape as a Quarter Note, but with two dashes at the end of the stem.

A Sixteenth Note represents a sound one quarter as long as a Quarter Note.

Four Sixteenth Notes must be sung in the same length of time that is required to sing one Quarter Note. In other words, Sixteenth Notes must be sung four times faster than Quarter Notes.

When a dash on Sixteenth Notes extends across the stems of two or more notes, it slurs the notes together, but no notice must be taken of slurred notes when singing by note. It is only when singing by word that slurred notes must be regarded.



EXERCISE.—Require the learners to practice the foregoing exercise, carefully singing the Sixteenth Notes four times faster than they do the Quarter Notes. When they can sing it correctly require them to practice Lesson VI in the Practice Lessons. If No. 16 is too hard for them, do not require them to learn Lesson VI all at one practicing, but practice it a little while at a time at successive lessons of the class, until they finally master it. Require them to use only the "First Way of Measuring Sounds," and to get all of the sounds of the required length, by mental calculation.

QUESTIONS. — How does a Sixteenth Note differ from a Quarter Note in appearance? How does the length of a sound represented by a Sixteenth Note compare with the length of a sound represented by a Quarter Note? How much faster must Sixteenth Notes be sung than Quarter Notes?

CHAPTER XIX.

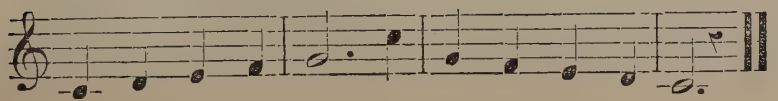
DOTTED NOTES.

A dot after a note causes the note to represent a sound one half longer than would be represented by it if it was not dotted.

A Half Note with a dot after it is called a DOTTED HALF NOTE.

A Dotted Half Note represents a sound one half longer than a sound that is represented by a Half Note. In other words, it represents a sound three times as long as a Quarter Note.

No. 1.

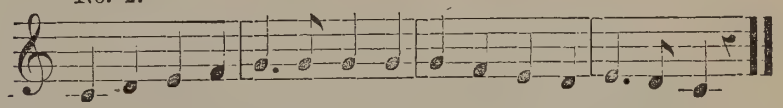


EXERCISE.—Require the learners to practice the foregoing exercise until they can correctly make the Dotted Half Notes three times as long as they do the Quarter Notes. Use only the First Way of Measuring Sounds. That is, do not allow them to make any motions, but require them to get the Dotted Half Notes of the right length, by calm mental calculation.

A Quarter Note with a dot after it is called a DOTTED QUARTER NOTE.

A Dotted Quarter Note represents a sound one half longer than a sound that is represented by a Quarter Note.

No. 2.

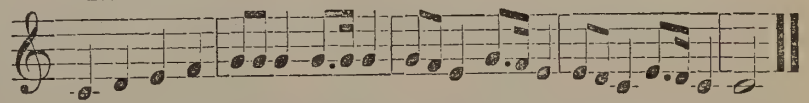


EXERCISE.—Require the learners to practice the foregoing exercise until they can correctly make the Dotted Quarter Notes one half longer than they do the Quarter Notes. Require them to get the Dotted Quarter Notes of the right length by calm mental calculation, without any motions. If they cannot get the Dotted Quarter Notes of the right length easily, it may aid them to think of three Eighth Notes joined into one note, making the Dotted Quarter Note as long as three Eighth Notes slurred together would be.

An Eighth Note with a dot after it is called a DOTTED EIGHTH NOTE.

A Dotted Eighth Note represents a sound that is one half longer than a sound that is represented by an Eighth Note. In other words, a Dotted Eighth Note represents a sound that is three quarters as long as a sound that is represented by a Quarter Note.

No. 3.

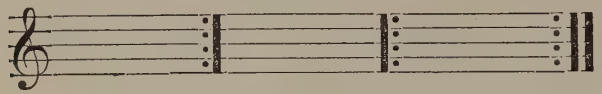


EXERCISE.—Require the learners to practice the foregoing exercise until they can make Dotted Eighth Notes of the correct length. In ordinary music, a Dotted Eighth Note is almost always followed by a Sixteenth Note, so it is not important that learners should learn to sing them in any other way. Let the learners notice that when two Eighth Notes are sung, the two sounds are of equal length, but that when a Dotted Eighth Note followed by a Sixteenth Note is sung, although the two sounds must both be sung in the same length of time as two Eighth Notes, instead of the two sounds being of equal length,

the sound represented by the Dotted Eighth Note is three times as long as the sound represented by the Sixteenth Note. By noticing this, and carefully practicing the foregoing exercise, learners can easily get so that they can sing Dotted Eighth Notes correctly.

Dots on the spaces, one over the other, form a character which is called a REPEAT.

REPEATS.



A Repeat on the left hand side of a Double Bar denotes that the notes between that Repeat and a Repeat before it, that is on the right hand side of a Double Bar, must be sung through twice. If a Repeat is printed on the left hand side of a Double Bar, and there is no Repeat before it on the right hand side of a Double Bar, it denotes that the notes between it and the commencement of the tune must be sung through twice. A Repeat on the right hand side of a Double Bar, merely limits a Repeat which comes after it and shows that the notes which are between it and the next Repeat after it, must be sung through twice. In the foregoing example the first Repeat would mean that the notes between it and the beginning of the tune must be repeated, while the last Repeat would mean that the notes between it and the Repeat next before it must be repeated. That is, they would mean that if there were any notes there.

EXERCISE.—Require the learners to practice Lesson VII of the Practical Lessons.

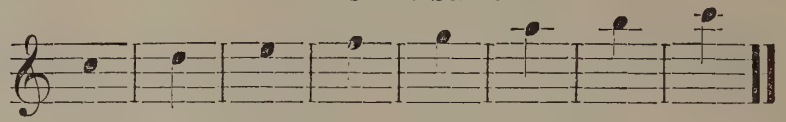
QUESTIONS.—What is the effect of a dot after a note? What is a Half Note with a dot after it called? A Quarter Note? An Eighth Note? How does the length of a sound denoted by a Dotted Half Note compare with the length of a sound denoted by a Half Note? A Quarter Note? How does the length of a sound denoted by a Dotted Quarter Note compare with the length of a sound denoted by a Quarter Note? An Eighth Note? How does the length of a sound denoted by a Dotted Eighth Note compare with the length of a sound denoted by an Eighth Note? A Sixteenth Note? When two Eighth Notes placed next to each other are sung, how does the length of the two sounds compare with each other? When a Dotted Eighth Note and a Sixteenth Note placed next to each other are sung, how does the length of the two sounds compare with each other? What is the character which is formed by a dot on each space placed over each other called? When a Repeat is on the right hand side of a Double Bar, what does it do? When a Repeat is on the left hand side of a Double Bar, and there is no Repeat before it, what does it denote? When there is a Repeat before it?

CHAPTER XX.

THE UPPER SCALE.

OCTAVE is the Latin word for "Eight." It is often used in music to denote the eight sounds of the scale. If the scale can be played on a piano seven times, each time higher than the time before it, that piano is called a seven octave piano.

THE UPPER SCALE.



ONE,	TWO,	THREE,	FOUR,	FIVE,	SIX,	SEVEN,	EIGHT.
Do,	*Re,*	*Mi,*	*Fa,*	*Sol,*	*La,*	*Si,*	*Do.*

The foregoing example represents the scale printed an octave higher than it has been printed in the preceding chapters. When it is printed in this way it is called the UPPER SCALE.

The upper scale is exactly like the scale that has been printed in the preceding chapters. It has the same English names and the same Italian names. To understand this, learners must bear in mind that the scale is really a series of seven distances. Calling it a series of eight sounds is only a convenient way of talking, like saying that the "sun is rising." Saying that the upper scale is exactly like the scale that has been printed in the preceding chapters, means that the distances between the sounds are exactly the same, and that makes these two scales exactly alike, because the scale is really a series of seven distances and not a series of eight sounds.

If a person who was learning to read in a spelling book had to read the sentence "it is a pleasant day to-day," he could read it in a low voice and in a high voice. If he should read it in a low voice, he would say "it is a pleasant day to-day," in a deep, glum voice. If he should read it in a high voice, he would say "it is a pleasant day to-day," in a high, shrill voice. There would be a difference in these two ways of reading the sentences, but the difference would not be in the sentences. The sentences would be exactly alike. This is the sense in which the two scales are exactly alike. There is a difference between the two scales, but the difference is not in what makes a scale. As far as what makes a scale is concerned, the two scales are exactly alike.

If the spelling book student should hear the sentence read in a low voice and in a high voice, and should ask the teacher to explain the difference between the sentence read in a low voice, and the sentence read in a high voice, the teacher would tell him that it was a difference which the spelling book says nothing about. As far as all that a spelling book teaches is concerned, the sentence is the same both times. Whatever difference there is belongs to some other study, and to understand it the student would have to study the study which explains that difference, for the spelling book says nothing about it. So to understand all about the difference between the two scales, learners would need to learn some other study than the art of reading music. As far as the art of reading music is concerned, the two scales are alike, except that one is higher than the other, so learners of the art of reading music must not try to understand any more about these two scales, than just enough to be able to sing the sounds of both of them by note.

The scale that has been described in the preceding chapters is called THE SCALE to distinguish it from the upper scale.

As the sounds of the scale and the sounds of the upper scale have the same names, it is understood that when any one mentions ONE, FIVE, EIGHT, or any other sound of the scale, he always means sounds of the scale. It is, also, understood that when any one mentions a sound of the Upper Scale, he must always add the words "Upper Scale" to the name of the sound, as, for example, ONE OF THE UPPER SCALE, FIVE OF THE UPPER SCALE, and so on.

ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN,

EIGHT, NINE, TEN, ELEVEN, TWELVE, THIRTEEN, FOURTEEN, FIFTEEN.

To avoid the necessity of having to say "ONE OF THE UPPER SCALE, TWO OF THE UPPER SCALE, and so on, when talking about the sounds of the Upper Scale, the device is adopted of numbering the sounds as if there was only one scale with fifteen sounds in it. As there are only seven distances in the scale, and as it only requires eight sounds to produce these seven distances, there cannot possibly be more than eight sounds in a scale. So all of the numbers above EIGHT are called FICTITIOUS NAMES OF THE SOUNDS OF THE UPPER SCALE. The REAL NAMES of the sounds of the Upper scale are ONE, TWO, THREE, FOUR, FIVE, SIX, SEVEN, EIGHT, but when these Real Names are used it is necessary to add the words "Upper Scale" to the names, so most singers prefer to use the Fictitious names when they mention the names of the sounds of the Upper Scale.

When a fictitious name is used, it is necessary to subtract seven from it in order to determine the Real Name.

When two scales are printed as they are in the foregoing example, the seventh distance is produced by the voice passing from SEVEN of one scale to ONE of the other, so it is not necessary to have an EIGHT in the lower of the two scales.

When two notes standing next to each other on the same line, or on the same space, are slurred together, they become one note. For example, if a Half Note and a Quarter Note standing in this way, are slurred together, they become a Dotted Half Note. In the following example both the slurred notes, and the Dotted Half Note, denote sounds of the same length, but the slurred notes have to be printed as they are, on account of the bar.

EXERCISE.—Require the learners to practice Lesson VIII of the Practice Lessons, until they become familiar with singing sounds of the Upper Scale by note. When practicing exercises and tunes that contain sounds of the Upper Scale, it is a good plan to have the pitch lower. If an instrument accompanies the learners when they practice Lesson VIII, for example, it would be a good plan for it to play that Lesson in the key of A or G. If the learners sing the Lesson without an instrument, it would be a good plan to take the pitch a third or fourth lower than the Lesson is printed.

QUESTIONS.—What does "Octave" mean? If the scale can be played five times on an Organ, what is the Organ called? What are the Real Names of the sounds of the Upper Scale? What are the Fictitious Names? How much must be subtracted from a Fictitious Name in order to determine the Real Name? What is the Real Name of TWELVE? FOURTEEN? NINE? THIRTEEN? TEN? FIFTEEN? ELEVEN? When two notes standing next to each other on the same line or on the same space are slurred together, what do they become? What kind of a note would two Quarters slurred in that way become? Two Half Notes? A Half Note and a Quarter Note? A Quarter Note and an Eighth Note?

EXERCISE.—After the learners have learned this chapter and thoroughly practiced Lesson VIII, require them to practice the following tunes by note, the ladies practicing both the Treble and the Alto parts, and the gentlemen practicing both the Tenor and the Base parts, exactly as they were required to do in chapter XVII. The Index at the end of the book will tell on what pages these tunes are found.

Smithfield.
Bolivar.
Seneca.

CHAPTER XXI.

THE LOWER SCALE.

In the following example the scale is printed an octave lower than it has been in any of the preceding chapters. When it is printed in this way it is called the LOWER SCALE.

The scale always has the same English names and the same Italian names, however it is printed.

There are no fictitious names to the sounds of the Lower Scale, so whenever a sound of the Lower Scale is named, it is always necessary to add the words "Lower Scale" to the name. For example, ONE OF THE LOWER SCALE,—THREE OF THE LOWER SCALE,— and so on.

The same sound that is ONE in one scale is EIGHT of the scale next below it, so it never makes any difference whether the sound is called ONE or EIGHT, as ONE and EIGHT always have the same Italian name.

The scale which is explained in this chapter is called the Lower Scale. The scale that is explained in the chapter next preceding this is called the Upper Scale. The scale which is used in the chapters before that, is usually called merely "The Scale," but when it is necessary to call it by a definite name it is called the MIDDLE SCALE.

EXERCISE.—Require the learners to practice Lesson IX of the Practice Lessons until they become familiar with singing sounds of the Lower Scale by note. It will be a good plan to take the pitch higher than the notes in this Lesson are printed. If the learners are accompanied by an instrument it would be a good plan for the instrument to play this Lesson in the key of E flat or F. If they sing without an instrument it would be a good plan to take the pitch a third or a fourth higher than the Lesson is printed.

QUESTIONS.—When the scale is printed an octave lower than when it was first learned, what is it called? What are the three scales which have been learned, called? What is the Middle Scale usually called? How are the sounds of the Lower Scale named? Have the sounds of the Lower Scale any fictitious names? What words is it always necessary to add to the name of the sound of the Lower Scale? What sound belongs in both the Lower and Middle Scales? What is its name in the Middle Scale? What is its name in the Lower Scale?

EXERCISE.—After the learners have practiced Lesson IX, require them to practice the following tunes by note, the ladies practicing both the Treble and Alto parts, and the gentlemen practicing both the Tenor and Base parts, exactly as they were required to do in chapter XVII. The Index at the end of the book will tell on what pages these tunes are found.

Canadea.
Conhocton.
Bianchi.
Leucile.

CHAPTER XXII.

THE SECOND WAY OF MEASURING SOUNDS.

When those who are performing a tune COUNT ALOUD at equal points of time, they are said to use the SECOND WAY OF MEASURING MUSICAL SOUNDS.

There is a study which teaches those who study it how to make tunes. This study requires that all of the measures in a tune shall have the same value of notes in it. That is, if there are two Quarter Notes, or the value of two Quarter Notes, in one measure in a tune, there must be two Quarter Notes, or the value of two Quarter Notes in every measure in the tune.

If there are three Quarter Notes in one measure in a tune, there must be three Quarter Notes, or the value of three Quarter Notes, in every measure in the tune. If there are four Quarter Notes in one measure in a tune, there must be four Quarter Notes, or the value of four Quarter Notes, in every measure in the tune.

When a tune has the value of two Quarter Notes in every measure, the

tune is said to be in DOUBLE MEASURE. Tunes that are in Double Measure usually have a figure "2" printed next to the clef.

When a tune has the value of three Quarter Notes in every measure, the tune is said to be in TRIPLE MEASURE. Tunes that are in Triple Measure usually have a figure "3" printed next to the clef.

When a tune has the value of four Quarter Notes in every measure, it is said to be printed in Quadruple Measure. Tunes that are in Quadruple Measure usually have a figure "4" printed next to the clef.

As a Double Measure must have two Quarter Notes, or the value of two Quarter Notes in it;—a Double Measure can contain two Quarter Notes,—or four Eighth Notes,—or one Half Note,—or a Quarter Note and two Eighth Notes,—or a Dotted Quarter Note and one Eighth Note,—or a Quarter Note and four Sixteenth Notes,—or a Dotted Quarter Note and two Sixteenth Notes,—or one Eighth Note and six Sixteenth Notes,—or two Eighth Notes and four Sixteenth Notes,—or three Eighth Notes and two Sixteenth Notes,—or eight Sixteenth Notes,—or a Quarter Note, a Dotted Eighth Note and one Sixteenth Note,—or two Eighth Notes, one Dotted Eighth note, and one Sixteenth Note,—or two Dotted Eighth Notes and two Sixteenth Notes.

A Triple Measure and a Quadruple Measure can also contain many such varieties of notes.

When the first measure of a tune does not contain as great a value of notes as the other measures in the tune, it is customary to say that "the first measure is not full." When the first measure is not full, it is usually the case that the last measure is also not full, and that the first and last measures in the tune will form one full measure.

When people Count and use two numbers to count with, they are said to count DOUBLE TIME.

EXERCISE.—Require the learners to practice counting aloud in Double Time; until they can do it accurately. That will require them to speak aloud, all together, and say, "one, two, one, two, one, two,"—and so on,—speaking it at exactly equal points of time.

When people Count and use three numbers to count with, they are said to count TRIPLE TIME.

EXERCISE.—Require the learners to practice counting aloud in Triple Time, until they can do it accurately. That will require them to speak aloud, all together, and say "one, two, three, one, two, three, one, two, three,"—and so on,—speaking at exactly equal points of time.

When people Count and use four numbers to count with, they are said to count QUADRUPLE TIME.

EXERCISE.—Require the learners to practice counting aloud in Quadruple Time. That will require them to speak aloud, all together, and say "one, two, three, four, one, two, three, four,"—and so on,—speaking at exactly equal points of time.

Tunes that are in Double Measure, must be counted in Double Time. Tunes that are in Triple Measure must be counted in Triple Time. Tunes that are in Quadruple Measure must be counted in Quadruple Time.

EXERCISE.—After the learners can Count Aloud in the three kinds of time, require them to practice Lesson X of the Practice Lessons in this way. First, require them to learn the three tunes so they can sing them easily and readily. (Do not sing the tunes by note, but with the words.) Then require half of the class to Count Aloud, and the other half to sing the three tunes, having them take turns, so that all will sing, and all practice Counting Aloud. Continue this practice until all of the learners can Count Aloud with the accuracy of a clock, while they hear the other half the learners sing the tunes. Let it be deeply impressed upon the learners that it is not the speaking of the words of the counts that is of any consequence, but it is the speaking of them *at exactly equal points of time*, which is the all important thing. This Second Way of Measuring Musical Sounds is not used in Vocal Music, because no one can Count Aloud when he is singing. The Third Way of Measuring Musical Sounds, however, is used far more than any other way, in Vocal Music. So all singers must learn this Third Way. It is not possible for any one to learn the Third Way until he has first learned the Second Way. This chapter, therefore requires learners to get so that they can Count Aloud accurately, so that they can learn the Third Way of Measuring Musical Sounds, and does not require them to make any use of the Second Way in actually measuring sounds in that way, It only requires them to get so that they *can* Count Aloud, with clock-work accuracy, when they hear other people sing.

NOTE FOR TEACHERS.—If the learners when they reach this chapter have studied the Study of the Musical Words of Command at the end of this book, enough to have learned what "Semi-Chorus" means.—the best way to practice Lesson X, is for the Number Ones to sing, and the Number Twos to count until they can do it accurately, and then change, and the Number Twos sing, and the Number Ones count. If the learners have not learned what Semi-Chorus means, the best way will be to practice as directed in the foregoing paragraph, half of the learners singing and half counting aloud, and then changing.

QUESTIONS.—What is the Second Way of Measuring Musical Sounds? How are Measures required to be written? If there are the value of two Quarter Notes in a Measure, what is it called? Three Quarter Notes? Four Quarter Notes? What figure is printed next to the clef when all of the measures in a tune are Double Measures? Triple Measures? Quadruple Measures? Mention all of the notes that can be placed in a Double Measure. A Triple Measure. A Quadruple Measure? When the first measure of a tune is not full, where is the rest of it usually found? How many must be counted in Double Time? Triple Time? Quadruple Time? What kind of tunes must be counted in Double Time? Triple Time? Quadruple Time?

CHAPTER XXIII.

THE THIRD WAY OF MEASURING SOUNDS.

When singers COUNT INAUDIBLY while they are singing, and measure the sounds which they sing by noticing how many counts long they are, they are said to use the THIRD WAY OF MEASURING SOUNDS.

To Count Inaudibly, the mind must take the same notice of each count that it does when one counts aloud, and the counts which one thus has to think of, must be at the same exactly equal points of time that the counts are when one counts aloud, but no noise or motion must be made. The counting must be wholly inaudible, and entirely with the mind.

Counting Inaudibly is, by very far, the most important way of measuring sounds. Skilful musicians never use any other way. So it is of the greatest importance that learners should get so that they can measure all musical sounds that require to be measured, by counts made inaudibly. No one, however, can aid them in making inaudible counts, for, of course, no one can hear them count inaudibly, so no one can tell whether they make them accurately or not. The learner, therefore, has got all of the work to do himself, that it is necessary for him to do to make himself able to count inaudibly, with accuracy, but no learner should go beyond this chapter, until he has made himself able to count time with the same accuracy with which a perfect clock ticks, Counting Inaudibly, or, in other words, make himself able to Count Inaudibly as accurately as he can Count Aloud.

EXERCISE.—Require the learners to sing the tunes in Lesson X of the Practice Lessons, in this way. Let half of the learners sing, and the other half Count Aloud, just as they were required to do in the preceding chapter; but require the half that sing to Count Inaudibly while they sing. This they can easily do, by thinking of the counts and listening to those who are counting aloud, while they sing. When they can do this well, change, and require those who sung to Count Aloud, and those who counted aloud, to sing and Count Inaudibly. Require the learners to practice in this way until all can Count Inaudibly with accuracy while they sing. Do not make any use of these Inaudible counts while practicing Lesson X, but merely have the learners get so that they *can* Count Inaudibly, with the accuracy of a clock.

The time occupied in singing a Quarter Note must be the same as the time that is occupied in making one count, so it is customary to say that "a Quarter Note is one count long." Of course, a Half Note is two counts long, a Whole Note is four counts long; and so on. A "Count" in the Third Way of Measuring Musical Sounds, occupies the same place that a Quarter Note occupies in the First Way of Measuring Musical Sounds. The First and the Third Way of Measuring Musical Sounds, therefore, are really alike. The only difference is that in the First way the singer gets the sound of the right length by thinking how many times longer than a Quarter Note it must be, while in the Third Way he gets it of the right length by thinking how many counts long it must be.

EXERCISE.—Require the learners to practice Lesson XI of the Practice Lessons, and Count Inaudibly as they sing it. Require them to carefully measure every sound by Inaudible Counts, making the sounds that are represented by Quarter Notes, one count long; those represented by Half Notes, two counts long; and those represented by Whole Notes, four counts long. Also, require them to keep silence exactly as long as is required to count four whenever they come to a Whole Rest; and to count three whenever they come to a Dotted Half Rest. Require them to practice Lesson XI until they can sing it and measure the sounds accurately in the Third Way of Measuring Musical Sounds. That is, require them to make the sound of the right length by noticing how many counts long each note denotes that the sound must be, and making the counts inaudibly. If it is difficult for the learners to count the time inaudibly with accuracy, let half of the singers Count Aloud and the other half sing and Count Inaudibly, and practice in that way until all can sing it and count time correctly inaudibly, but do not discontinue the practice of Lesson XI until all of the learners get so that they can sing it and count time accurately, inaudibly. Have all of the practice of Lesson XI singing by note. Do not use the words.

In the greater part of ordinary, easy tunes, it is not necessary that those who sing them should think anything about the length of the sounds. The sounds, so to speak, "will make themselves of the right length," naturally, without the singer thinking anything about the length of the sound or the time. It is only when there is some uncommon or difficult passage in a tune that singers are obliged to do anything in order to get the sound of the right length.

When singers are obliged to count, or do anything else, in order to get a sound of the right length, they are said to sing and MARK TIME. Marking Time, means doing something to denote the length of time that elapses while a sound is being sung, and determining the length of the sound that is being sung by noticing the portions of time that pass away while it is being sung. For example, if any one should sing a Whole Note and count four inaudibly while he is singing, in order to get it of the right length, he would get the Whole Note of the right length by Marking Time while he was singing it. That is, he would take notice of four portions of time, each of them indicated by one count, passing away while he was singing the Whole Note, and he would prolong the sound denoted by the Whole Note until all four of these portions of time had passed away.

Marking Time in the art of singing, occupies the same place that spelling words occupies in the art of reading aloud. When a good reader reads a story aloud, he treats the subject of "spelling words" in this way. He does not think anything about the "spelling of the words" if he can read the story correctly without. If he comes to an uncommon or difficult word which he cannot read correctly without spelling it, he spells it "in his thoughts" without allowing those who are listening to him to know that he

had to spell it. That is, he "spells it inaudibly," and keeps the fact that he was obliged to spell it in order to read it correctly, to himself, without letting any body know it. It is only when the word is so difficult that he could not get it right by spelling it inaudibly, that he would spell it in such a way that the listeners would know that he was obliged to spell it in order to read it correctly.

Learners must learn to treat the subject of Marking Time in the same way that good readers treat the subject of spelling words. When they can sing a tune correctly without having to think about measuring sounds any more than good readers have to think about spelling words when they are reading aloud, they must always do so. When they cannot sing a part of a tune right without Marking Time, they must measure the sounds in the First or Third Way of Measuring Musical Sounds, so that those who listen to their singing will not know that they were obliged to Mark Time in order to sing the tune correctly. It is only when the tune or a part of the tune is so very difficult or uncommon that they cannot get it right without, that it is right for them to Mark Time in a way that will let the listeners know that they were compelled to Mark Time in order to sing the tune right.

Although good readers must never spell words when they can read the story correctly without spelling them, to become a good reader one *must be able* to spell every word. He must not omit spelling words when he is reading aloud because he *cannot* spell them, but because there is no need of his spelling them in order to read the story correctly. So no one can become a good singer without *becoming able* to Mark Time in all of the ways as accurately as a first rate clock makes its "ticks." He must not omit Marking Time because he *cannot* mark it correctly, but because there is no need of his marking it in order to sing that tune correctly.

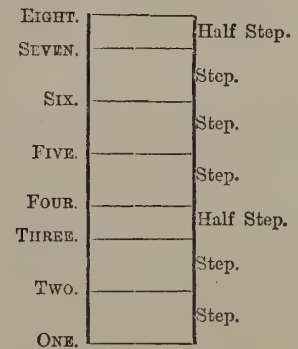
NOTE FOR TEACHERS.—Unless there is some good reason why it will be better for the class not to do so, require the learners to do all of the practice that the succeeding chapters require to be done, in this way, (except those chapters which require them to beat time.) If the tune is so easy that the learners can sing it correctly without thinking any thing about time, require them to do so. If there are notes, rests, or passages in the time which they cannot get correctly without Marking the Time, require them to mark it in the First or Third Way of Measuring Musical Sounds, so that no onewill know that they were compelled to Mark the Time in order to get the tune right. That is, require the learners to treat the subject of Marking Time precisely as a teacher of reading would require learners to treat the subject of spelling words.

QUESTIONS.— What is the Third Way of Measuring Musical Sounds? How must a singer count Inaudibly? Which of the Ways of Measuring Sounds is the most important? Which of the Ways do skilful musicians always use? Which Way is it very important that learners should acquire? Who can aid a learner in acquiring the Third Way? Who has got all of the work to do in order to acquire the Third Way? Who can tell whether he is measuring sounds in the Third Way or not? How many counts long must a Quarter Note be? A Half Note? A Whole Note? A Dotted Half Note? A Dotted Quarter Note? How many Eighth Notes must be sung in the time which elapses while a singer is counting "one?" Sixteenth Notes? Which Two Ways of Measuring Sounds are really alike? What is the difference between them? What is doing something to determine the length of a sound called? When must singers Mark Time? When must they sing without Marking Time? How do good readers treat the subject of spelling words when they read a story aloud? How must singers treat the subject of Marking Time when they sing? Must good readers omit to spell words when they read aloud because they cannot spell them? How well must they know how to spell in order to be good readers? Why must they omit to spell words when they read a story aloud? Must singers omit to Mark Time when they sing because they cannot mark it? How well must they be able to mark it? Why must they omit to mark it when they sing tunes?

CHAPTER XXIV.

INTERMEDIATE SOUNDS.

There are two kinds of DISTANCES between the sounds of the scale. For the reason which is mentioned in chapter VII, it is customary to represent them by the figures of a ladder, thus.



The larger DISTANCES are called STEPS, and the smaller, HALF STEPS.

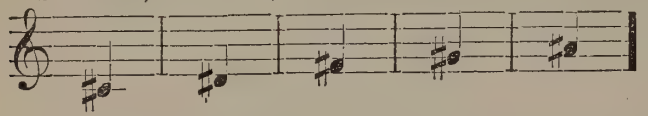
Sounds which are a step apart are twice as far distant from each other as sounds that are a Half Step apart. THREE and FOUR are a Half Step distant from each other, and SEVEN and EIGHT are a Half Step distant from each other, but the other sounds of the scale are a Step distant from each other.

Singers can sing two sounds that are a Half Step distant from each other, but they cannot sing two sounds that are nearer together than a Half Step. Consequently singers can sing a sound that is a Half Step higher than ONE, and a Half Step lower than TWO. Such a sound is called the INTERMEDIATE SOUND between ONE and TWO. A similar Intermediate Sound can be sung between each of the two sounds of the scale that are a Step distant from each other. So there is an Intermediate Sound between ONE and TWO, TWO and THREE, FOUR and FIVE, FIVE and SIX, and SIX and SEVEN, but not between THREE and FOUR, nor between SEVEN and EIGHT.

A character like this "♯" is called a SHARP. It denotes that the note before which it is placed represents a sound a Half Step higher than it would represent if the Sharp was not placed before it.

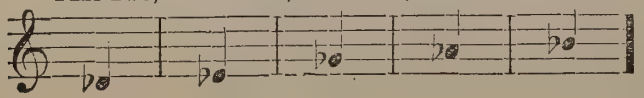
A character like this "♭" is called a FLAT. It denotes that the note before which it is placed represents a sound a Half Step lower than it would represent if the Flat was not placed before it.

SHARP ONE, SHARP TWO, SHARP FOUR, SHARP FIVE, SHARP SIX.



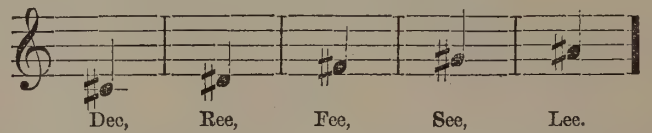
In the foregoing example each Intermediate Sound is denoted by a note on the line or space which denotes the lower of the two sounds of the scale between which it comes, with a sharp before it. When the Intermediate Sounds are denoted in this way, the Intermediate Sound between ONE and TWO is called SHARP ONE;—between TWO and THREE, SHARP TWO;—between FOUR and FIVE, SHARP FOUR;—between FIVE and SIX, SHARP FIVE;—and between SIX and SEVEN, SHARP SIX.

FLAT TWO, FLAT THREE, FLAT FIVE, FLAT SIX. FLAT SEVEN.

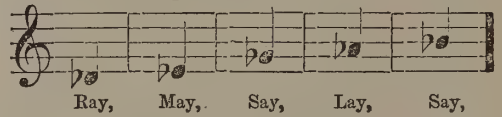


In the foregoing example each Intermediate Sound is denoted by a note on the upper of the two sounds of the scale between which it comes, with a Flat before it. When the Intermediate Sounds are denoted in this way, the Intermediate Sound between ONE and TWO is called FLAT TWO;—between TWO and THREE, FLAT THREE;—between FOUR and FIVE, FLAT FIVE;—between FIVE and SIX, FLAT SIX;—between SIX and SEVEN, FLAT SEVEN.

When an Intermediate Sound is denoted by a note with a sharp before it, it is sung with a syllable that is formed by taking the first letter of the syllable which would be sung to the note if there was no sharp before it, and adding double "ee" to it. That makes the syllables which are sung to the Intermediate Sounds when they are represented by notes with Sharps before them, as represented in the following example.



When an Intermediate Sound is denoted by a note with a Flat before it, it is sung with a syllable that is formed by taking the first letter of the syllable which would be sung to the note if there was no flat before it, and adding "ay" to it. That makes the syllables which are sung to the Intermediate sounds when they are represented by notes with Flats before them as represented in the following example.



As a Half Step is the smallest DISTANCE which the voice can make, if the singer raises his voice the least DISTANCE above a sound of the scale that he can raise it, he will produce the Intermediate sound between that sound of the scale and the next sound of the scale above it. If he lowers his voice the least DISTANCE that he can lower it, he will produce the Intermediate Sound between that sound of the scale and the sound of the scale next below it. It is, therefore, easy to sing an Intermediate sound when the sound next before it is one of the sounds of the scale between which it comes. When that is not the case it will sometimes aid the singer to get the Intermediate

sound right, if he thinks of the highest of the two sounds of the scale between which it comes if it is denoted by a Sharp,—or the lowest of those two sounds if it is denoted by a Flat.

EXERCISE.—Require the learners to practice Lesson XII of the Practice Lessons by note until they can sing the Intermediate Tones readily.

QUESTIONS.—How many kinds of DISTANCES are there between the sounds of the scale? What are the large DISTANCES called? The small? How many large DISTANCES are there between the sounds of the scale? How many small? Between what sounds do the small DISTANCES come? The large? Between what sounds of the scale can Intermediate Sounds be sung? Between what sounds of the scale is it impossible to sing an Intermediate sound? Why? What is the DISTANCE between ONE and TWO? TWO and THREE? THREE and FOUR? FOUR and FIVE? FIVE and SIX? SIX and SEVEN? SEVEN and EIGHT? What does a Sharp denote? A Flat? What two ways can an Intermediate Sound between two sounds of the scale be represented by a note? When the Intermediate Sound is denoted by a note on the line or space which represents the lowest of the two sounds of the scale between which it comes, what is the name of the Intermediate Sound between ONE and TWO? TWO and THREE? FOUR and FIVE? FIVE and SIX? SIX and SEVEN? Why is there no SHARP THREE? Why is there no SHARP SEVEN? When the Intermediate Sound is denoted by a note on the line or space which represents the highest of the two sounds of the scale between which it comes, what is the name of the Intermediate sound between ONE and TWO? TWO and THREE? FOUR and FIVE? FIVE and SIX? SIX and SEVEN? Why is there no FLAT FOUR? Why is there no FLAT EIGHT? When an Intermediate Sound is denoted by a note with a Sharp before it, how is the syllable formed that it is sung with? When it is denoted by a note with a Flat before it? What syllable is SHARP ONE sung with? SHARP TWO? SHARP FOUR? SHARP FIVE? SHARP SIX? FLAT SEVEN? FLAT SIX? FLAT FIVE? FLAT THREE? FLAT TWO? When is it easy to sing an Intermediate Sound? When the next sound before an Intermediate Sound is not one of the sounds of the scale between which it comes, what will aid a singer in getting the Intermediate sound right?

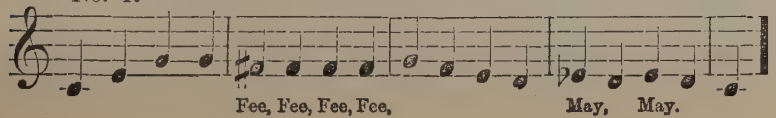
CHAPTER XXV.

ACCIDENTALS.

For convenience in speaking it is customary to call a note that has a Sharp before it SHARPED, and a note that has a Flat before it, FLATTED. Saying that a note is Sharped or Flatted merely means that the note has a Sharp or a Flat before it.

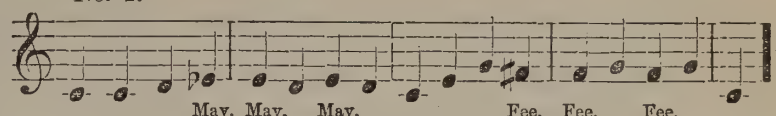
If a note has a Sharp or Flat before it, and there are any more notes after it in the same measure that are on the same line or space that the note that has a Sharp or Flat before it is on, those notes are Sharped or Flatted also, although they have no Sharp or Flat before them. For example, all of the notes in the second measure of the following example denote SHARP FOUR, and both of the notes that are on the first line in the fourth measure denote FLAT THREE.

No. 1.



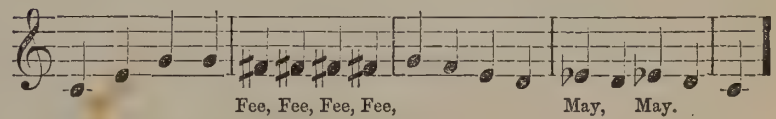
If the last note in a measure is Sharped or Flatted, and the first note in the next measure is on the same line or space, all of the notes on that line or space in the next measure are also Sharped or Flatted. For example, the last note in the first measure of the following example has a Flat before it, and the first note in the next measure is on the same line, so all of the notes on the first line in the second measure are Flatted. The last note in the third measure has a Sharp before it, and the first note in the next measure is on the same space, so all of the notes on the first space in the fourth measure are Sharped.

No. 2.



This arrangement for having the influence of a Sharp or a Flat extend through a measure is made to save writers and printers the trouble of making Sharps and Flats, for it is no little trouble to set the types to print them. Sometimes writers and printers do not wish to be saved the trouble of making them, but print a Sharp or a Flat before every note that is Sharped or Flatted. Such a writer or printer would make Exercise No. 1, like the following,— so Exercise No. 1, and Exercise No. 3, are sung exactly alike.

No. 3.



Sometimes the author of a tune does not wish to have all of the notes on a line or space in a measure Sharped or Flatted. He is then obliged to use a character like this, "♮". It is called a NATURAL.

A NATURAL counteracts the influence of a Sharp or a Flat, and causes a note to denote the sound which it denotes when it does not denote an Intermediate Sound. For example, the author of the following exercise did not wish the third note in the second measure to be Sharped, nor the first note in the fourth measure to be Flatted, so he was obliged to put a Natural before them.

No. 4.

Sometimes Sharps and Flats are printed next to the Clef. They are then said to form SIGNATURES. When Sharps, Flats, and Naturals are printed before notes, they are called ACCIDENTALS, to distinguish them from Sharps and Flats in Signatures. When a singer speaks of an Accidental Sharp, or an Accidental Flat, he means a Sharp or a Flat that is printed before a note.

SIGNATURES. ACCIDENTALS.

QUESTIONS.— What is meant by a Sharped or Flatted note? When does a Sharp or a Flat affect any other note than the one that is next to it? Why is the arrangement made to have a Sharp or a Flat affect any other note than the one next to it? If an author or printer does not wish to avail himself of that arrangement what can he do? Is a note sung differently when it is influenced by a Sharp or a Flat placed immediately before it than when it is influenced by a Sharp or a Flat before some other note? If an author does not wish a note to be affected by a Sharp or a Flat that is before some other note, what character must he use? What does a Natural denote? When Sharps or Flats are printed next to the Clef what are they said to form? When Sharps, Flats, or Naturals are printed before notes what are they called? What is meant by an Accidental Sharp? An Accidental Flat? An Accidental Natural?

CHAPTER XXVI.

CLASSES OF VOICES.

Some singers have a kind of voice that is called a HIGH VOICE. Some singers have a kind of voice that is called a MEDIUM VOICE. Some singers have a kind of voice that is called a LOW VOICE.

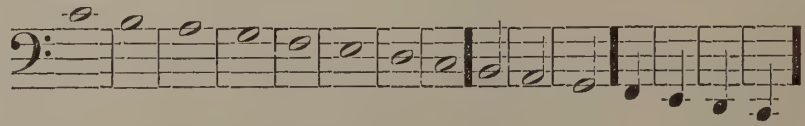
Ladies always sing an octave higher than gentlemen, because female voices always produce the sounds of the scale an octave higher than male voices produce them. It is hardly ever necessary to say anything about this difference, however, when people are talking about singing. So it is customary to say that there are three classes of voices; viz., High voices, Medium voices, and Low voices, without making any reference to the difference between male and female voices. That is, it is customary to say that a lady has a High Voice, a Medium Voice, or a Low Voice, and it is customary to say that a gentleman has a High Voice, a Medium Voice, or a Low Voice. When it is desirable to refer to the difference between male and female voices, it is customary to say that there are six classes of voices, three classes of male voices, and three classes of female voices, High female voices are then called SOPRANO VOICES; Medium female voices, MEZZO SOPRANO VOICES; Low female voices, CONTRALTO VOICES; High male voices, TENOR VOICES; Medium male voices, BARITONE VOICES; and Low male voices, BASE VOICES.

When singers sing downwards as far as they can, they come to a place where the tones of the voice change from substantial to unsubstantial tones. The change is very much what it would be if the substantial tones of the voice were made of round pieces of wood, and the unsubstantial, of round pieces of fog. The solid, substantial tones of the voice, are called the REAL tones of the voice. The foggy, unsubstantial tones, are called the false, or FALSETTO tones of the voice. The place where the change from substantial to unsubstantial tones takes place when singers sing downwards, is called the place where the voice BREAKS INTO FALSETTO.

Voices that break into Falsetto when they go below ONE of the middle scale, are High voices.

Voices that break into Falsetto when they go below FIVE of the lower scale, are Medium voices.

Voices that can go down to ONE of the lower scale without Breaking into Falsetto, are Low voices.



EXERCISE. Require the learners to disregard the difference between male and female voices, and all practice the foregoing exercise, in long, slow, firm tones, taking no notice of the length of the notes, but making all of the sounds slow, and of equal length. Those voices that break into falsetto in passing from the Whole to the Half notes, are High Voices; those that break into falsetto in passing from the Half notes to the Quarter notes, are Medium Voices; and those that can sing the lowest Quarter note without breaking into falsetto, are Low Voices. Require the learner to practice this exercise, until all can decide to which of the three classes their voices belong.

NOTE FOR TEACHERS. As there is some peculiarity about every voice which makes it differ in some respects from every other voice, there can be no rules given about the voice that every voice will conform to. Most voices, however, will break into falsetto in conformity

to the foregoing directions, so the place where a voice breaks into falsetto makes a very good criterion to decide which class a voice belongs too, with most voices. If any of the learners' voices do not seem to conform to these directions, but break into falsetto somewhere else, there will doubtless be something about their voices that will enable the teacher to decide which class they belong to. Very nearly all female voices in America are Mezzo Soprano. A teacher need have little hesitation in deciding that every lady's voice in his class is a Mezzo Soprano, even if it does not break into falsetto at the required place. Three quarters of all male voices will be pretty sure to be Baritone. Low male voices are very rare. High male voices are almost always soft, high voices, which cannot sing Real tones lower than ONE of the Middle scale without breaking into falsetto,—And although about a quarter part of the male voices in America are High voices, it is almost always quite easy to decide that they are High voices.

Soprano Voices are obliged to sing the Treble part. They cannot sing low enough to sing the Alto part.

Contralto Voices are obliged to sing the Alto part. They cannot sing high enough to sing the Treble part.

Mezzo Soprano Voices can sing both the Treble part and the Alto part, one just as well and just as easily as the other. If any Mezzo Soprano Voice thinks that she can sing Treble better than she can sing Alto, or that she can sing Alto better than she can sing Treble, she is mistaken. Every Mezzo Soprano Voice can sing one of these parts exactly as well as she can the other, and if she does not think so it is because she is more used to singing one part than she is the other. Mezzo Soprano Voices cannot become good readers of music, unless they practice singing the Treble part by note until they can sing that part readily by note, and also practice singing the Alto part by note until they can sing that part readily by note. They cannot be good readers of music, until they can sing Alto just as well as they can Treble, and Treble just as well as they can Alto, whenever they sing by note. Also, if a Mezzo Soprano Voice sings the Treble part all of the time, she does not use or develop the lower tones of her voice, and if she sings the Alto part all of the time she does not use or develop the upper tones of her voice. If one part of the voice is used all of the time while the other part of it is never used, the voice soon becomes bad. Therefore, Mezzo Soprano Voices should always learn to sing both the Treble and the Alto part.

Tenor Voices are obliged to sing the Tenor part. They cannot sing low enough to sing the Base part.

Base voices are obliged to sing the Base part. They cannot sing high enough to sing the Tenor part.

Baritone Voices can sing both the Tenor and the Base parts.

The Treble and Alto parts have the same clefs and have the Key note on the same line or space. They are also alike in every respect, except that the Alto is a little lower than the Treble. But the Tenor and Base parts have different clefs, have the Key note on different lines or spaces, and are unlike in many other respects. So although medium male voices *can* sing both the Tenor and Base parts, they are so unlike that they cannot sing both of them nearly as easily as medium female voices can sing both the Treble and Alto parts. So it is considered that it is the best way for a Baritone voice to choose the part that seems easiest for his voice, and sing Base or Tenor all the time.

QUESTIONS.—When no notice is taken of the difference between male and female voices, how many classes of voices are there? What are they called? What is the difference between male and female voices? When notice is taken of the difference between male and female voices, how many classes of voices are there? How many classes of female voices? Male voices? What are the classes of female voices called? Male voices? What kind of tones are the real tones of the voice? What kind of tones are the falsetto tones of the voice? Where do High voices change from real to falsetto tones? Medium voices? Low voices? What part are Soprano voices obliged to sing? Why cannot they sing Alto? What part are Contralto voices obliged to sing? Why cannot they sing Treble? What parts can Mezzo Soprano voices sing? What parts must they be able to sing readily in order to be good readers of music? If Mezzo Soprano voices sing Treble all of the time, which part of their voices will never be used? If Mezzo Soprano voices sing Alto all of the time, which parts of their voices will never be used? What effect will it have upon a Mezzo Soprano voice to use one part of it all the time and never use the other part at all? What parts must a Mezzo Soprano voice be able to sing readily in order to be a good music reader, and in order to keep her voice from becoming bad? What part are Tenor Voices obliged to sing? Why cannot they sing Base? What part are Base voices obliged to sing? Why cannot they sing Tenor? What parts can Baritone Voices sing? How many parts had a Baritone Voice better sing? Which part should it be? Why cannot Medium male voices sing both Tenor and Base as easily as Medium female voices can sing both Treble and Alto?

NOTE FOR TEACHERS. Now have the Baritone Voices decide whether they will sing Tenor or Base, and have those who sing the Tenor part sing it all of the time, and those who sing the Base part sing it all of the time. If the Mezzo Soprano Voices are willing to work hard enough to acquire the ability to sing both the Treble and Alto readily, have half of them sit in front of the Tenor and half in front of the Base, and have them practice both the Treble and Alto Parts of all of the tunes that are sung by note hereafter. If they are unwilling to do that, let them choose whether they will sing Treble or Alto, and have those who sing Alto sit in front of the Base and those who sing Treble sit in front of the Tenor. Have those who are to sing the four parts permanently arranged in one of these two ways, and hereafter have all of the tunes that are to be practiced in four parts sung by the four parts in the way that they are now arranged.

EXERCISE.—Require the class to practice the following tunes by note, singing the four parts. The pages the tunes are on can be found in the Index at the end of the book.

Sheba.
Waterloo.
Zerah.
Lemnos.
The noble Free.

CHAPTER XXVII.

THE DIFFERENT WAYS OF PRINTING.

Those who learn to read in a spelling book learn to read capital letters first. After they get used to reading them they learn to read small letters. When they get farther along, they learn to read written letters. When they get to be skilful readers they have learned so that they can read the letters of the alphabet in whatever way they may be printed. The following are some of the ways in which the alphabet is printed.

FIRST WAY.

A, B, C, D, E, F, G, H, I, J, K, L, M, N, &c.

SECOND WAY.

a, b, c, d, e, f, g, h, i, j, k, l, m, n, &c.

THIRD WAY.

a, b, c, d, e, f, g, h, i, j, k. l, m, n, &c.

FOURTH WAY.

A, B, C, D, E, F, G, H, I, J, K, L, M, N, &c.

FIFTH WAY.

a, b, c, d, e, f, g, h, i, j, k, l. m, n, &c.

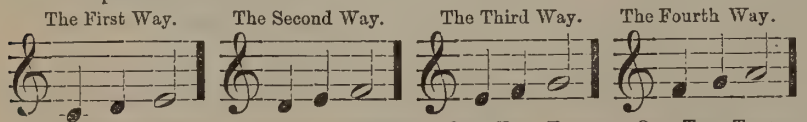
SIXTH WAY.

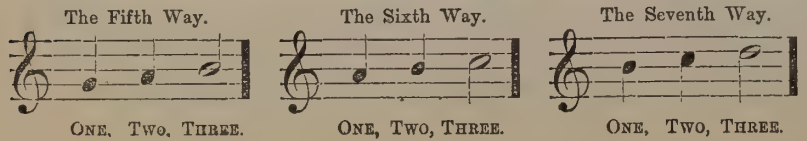
𝔄, 𝔅, ℭ, 𝔇, 𝔈, 𝔉, 𝔊, ℌ, ℑ, 𝔍, 𝔎, 𝔏, 𝔐, 𝔑, &c.

SEVENTH WAY.

𝔞, 𝔟, 𝔠, 𝔡, 𝔢, 𝔣, 𝔤, 𝔥, 𝔦, 𝔧, 𝔨, 𝔩, 𝔪, 𝔫, &c.

In the foregoing example, the alphabet is printed in seven different ways. It is the same alphabet every time, but each time it is represented by different printed characters.





In the foregoing example the first three sounds of the scale are printed in seven different ways. They are the same three sounds of the scale every time, but each time the printed characters represent them in a different way.

These seven different ways of representing the sounds of the scale are of the same character as the seven different ways of representing the letters of the alphabet. That is, they are seven different ways of printing characters which denote the same thing.

There is this difference in the *modes* of representing the letters of the alphabet, and representing the sounds of the scale, however.

The different ways of printing the alphabet are formed by changing the shapes of the characters, but printing them in the same places, while the different ways of printing notes to denote the sounds of the scale are formed by printing the notes in different places but keeping them of the same shapes. The different ways of printing the notes which denote the sounds of the scale that must be sung, are made by changing the note which denotes the Key Note, to different lines and spaces,—as follows.

In the First Way the Key note is on the Added Line Below.
In the Second Way the Key Note is on the Space Below.
In the Third Way the Key Note is on the First Line.
In the Fourth Way the Key Note is on the First Space.
In the Fifth Way the Key Note is on the Second Line.
In the Sixth Way the Key Note is on the Second Space.
In the Seventh Way the Key Note is on the Third Line.

Those who are learning to read music must learn to read music in these seven different ways, precisely as those who are learning to read from a Spelling book learn to read the the different ways in which the letters of the alphabet are printed.

Learners in a spelling book do not study to learn *why* the alphabet is printed in so many different ways. They cannot learn anything about the "why" by studying a spelling book. To learn "why," they would be obliged to study some of the highest studies in a college course, and as they cannot learn anything about the "why" in a spelling book, they do not try to learn anything about it. They merely "take notice" that these *are* different ways of printing the alphabet, and then go to work and *get used* to reading words that are printed in all of the different ways.

In like manner learners of the art of reading music must not try to learn *why* music is printed in seven different ways. They cannot learn "why" without studying Thorough Base and Harmony, two of the highest studies in a musical college course. So they must merely take notice that

there *are* seven different ways of printing the notes which denote the sounds of the scale, and then go to work and *get used* to reading and singing notes in all of the different ways.

QUESTIONS.—Are the printed characters which represent the letters of the alphabet always printed in the same way, or in different ways? Mention all of the different ways you can think of. Are these different ways formed by changing the shapes of the letters, or by changing the places where they are printed? Are the notes which denote the sounds of the scale that must be sung always printed in the same way or in different ways? In how many different ways? Are these different ways formed by changing the shapes of the notes or by changing the places where they are printed? When the Key Note is printed on the Added Line Below, where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the Second Line, where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the Space below where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the Second Space, where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the First Line, where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE? When the Key Note is printed on the Third Line, where is the note printed that denotes that ONE must be sung? SEVEN, (next below ONE?) SIX? FIVE? FOUR? THREE? TWO? ONE? When the Key Note is printed on the First Space where is the note printed that denotes that TWO must be sung? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? ONE?

CHAPTER XXVIII.

THE KEYS.

As the different ways of printing the notes that denote which sounds of the scale must be sung are made by changing the Key Note to different lines and spaces, each way is called a KEY, and it is called the Key of the line or space that the Key Note is on. If the tune is printed in such a way that the Key Note is on the Second Line, the tune is said to be in the KEY OF THE SECOND LINE; if the Key Note is on the Added Line Below, the tune is said to be in the KEY OF THE ADDED LINE BELOW; and so on. The Key Note can be on the Added Line Below, the Space Below, the First Line, First Space, Second Line, Second Space, and Third Line, but not on any other lines or spaces. So there are seven Keys.

QUESTIONS.—If a tune is printed in such a way that the Key Note is on the First Line, what Key is the tune in? Name all of the lines and spaces where the Key Note can be placed? Name all of the Keys that there are? In the KEY OF THE FIRST LINE where is the note that denotes that ONE must be sung? TWO? THREE? FOUR? FIVE? SIX? SEVEN? EIGHT? In the KEY OF THE SECOND LINE? In the KEY OF THE SPACE BELOW In the KEY OF THE SECOND SPACE? In the KEY OF THE FIRST SPACE? In the KEY OF THE ADDED LINE BELOW? In the KEY OF THE THIRD LINE?

EXERCISE.—Require the learners to practice Lesson XIII of the Practice Lessons until they thoroughly understand how to sing by note in every Key. Although it will require patience to do it, they had better *read* every tune, first with long answers,—then with short answers,—and then with the Italian names. After thus reading the notes of a tune, they had better sing it by note, until they can sing it with ease,—so that they will not leave this Lesson until they have sung one tune in every Key with ease and readiness.

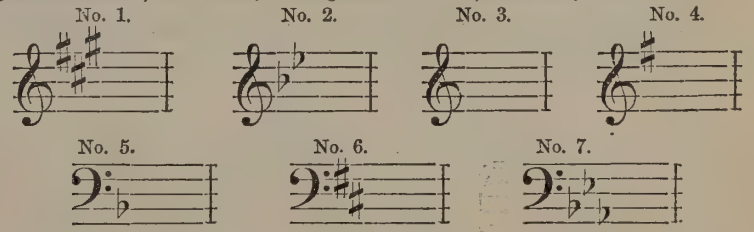
CHAPTER XXIX.

THE SIGNATURES.

The numbers of sharps or flats, that are placed next to the clef is said to form the SIGNATURE of a tune. Thus, if there are three sharps next to the clef, the tune is said to have THE SIGNATURE OF THREE SHARPS;—if there are two flats next to the clef, the tune is said to have THE SIGNATURE OF TWO FLATS;—and so on.

When there is no sharp or flat in the Signature, the Signature is said to be NATURAL.

EXERCISE.—Require the learners to speak aloud, all together, and name the following Signatures. That is, require them to say "the Signature of No. 1., is three sharps;—the signature of No. 2., is two flats;—the signature of No. 3., is natural;—and so on.



There is always something printed in every tune to tell what Key the tune is in. In Lesson XIII of the Practice Lessons a sentence is printed over every tune to tell what Key the tune is in, but it is not usual to print such sentences over tunes. Singers usually have to tell what Key a tune is printed in, by the Signatures. So singers are obliged to learn and remember the following tables of Signatures.

TABLE OF SIGNATURES,

To tell what Key a Staff is in when the TREBLE CLEF is at the Commencement.

When the signature is Natural the Staff is in *the Key of the Added Line Below.*

When the signature is One Sharp the Staff is in *the Key of the Second Line.*

When the signature is Two Sharps the Staff is in *the Key of the Space Below.*

When the signature is Three Sharps the Staff is in *the Key of the Second Space.*

When the signature is One Flat the Staff is in *the Key of the First Space.*

When the signature is Two Flats the Staff is in *the Key of the Third Line.*

When the signature is Three Flats the Staff is in *the Key of the First Line.*

Exercise.—Require the learners to speak aloud, all together, name the Signature and tell what Key each of the following numbers is in,—like this, "No. 1, has the Signature of Three Flats, and it is in *the Key of the First Line,*" and so on. Require them to practice doing this until they can remember what the Signatures denote.

TABLE OF SIGNATURES,

To tell what Key a Staff is in when the BASE CLEF is at the Commencement.

When the signature is Natural the Staff is in *the Key of the Second Space.*

When the signature is One Sharp the Staff is in *the Key of the First Line.*

When the signature is Two Sharps the Staff is in *the Key of the Third Line.*

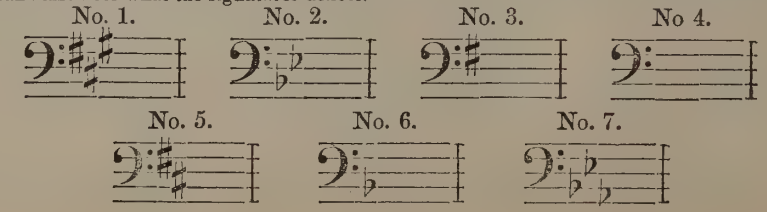
When the signature is Three Sharps the Staff is in *the Key of the First Space.*

When the signature is One Flat the Staff is in the *Key of the Space Below.* When the Key Note is on the Space Below, Eight is on the Fourth Line. As Baritone voices cannot sing as low as the Space Below, a note is seldom or never placed on the Space Below when the Base Clef is at the commencement of the staff. So it is customary to call Eight the Key Note in this Key, and to say that when the signature is One Flat the staff is in the *Key of the Fourth Line.*

When the signature is Two Flats the staff is in *the Key of the Second Line.*

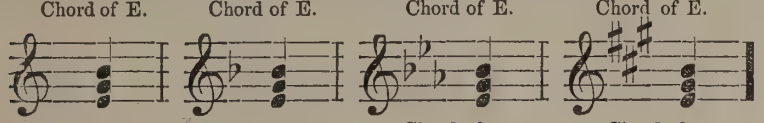
When the signature is Three Flats the staff is in *the Key of the Added Line Below.* When the Key Note is on the Added Line Below, Eight is on the Third Space. In this Key it is customary to call Eight the Key Note, (for the same reason that it is customary to call it the Key Note when the signature is One Flat,) and to say that when the signature is Three Flats the staff is in *the Key of the Third Space.*

Exercise.—Require the learners to speak aloud, all together, name the Signature, and tell what key each of the following numbers is in, and to practice doing this until they can remember what the signatures denote.



QUESTIONS. — What forms a signature? What is the signature called when there is no sharp or flat in it? How do singers usually have to determine what key a tune is in? When the Treble Clef is at the commencement of the staff what key does the Natural signature denote? The signature One Sharp? Two Sharps? Three Sharps? One Flat? Two Flats? Three Flats? When the Base Clef is at the commencement of the staff, what Key does the Natural signature denote? The Signature Two Sharps? Two Flats? One Sharp? Three Sharps? What Key does the signature One Flat really denote? What Key is it customary to say that it denotes? Why? What Key does the signature Three Flats really denote? What Key is it customary to say that it denotes? Why?

NOTE FOR TEACHERS.—There is a musical study which teaches learners to play music by chords, It is called Thorough Base. It classifies the chords by the way they *look* when they are printed, and calls them the chord of A, the chord of B, C, D, E, F, and G. There is another musical study which teaches learners to write music by chords. It is called Harmony. It classifies the chords by the way they *sound* when they are played. It names them after numerals, and prints these numerals in Roman Figures. That is, it calls them the chord of I, the chord of II, III, IV, V, VI, and VII. The study called Thorough Base, and the study called Harmony, both teach the same chords, but one speaks about them as they *look*, and the other speaks about them as they *sound*.



The names over the foregoing example are the names by which Thorough Base calls the four chords. It calls them by the same name because the notes that denote them all *look* alike. That is, they are all on the first, second, and third lines. The names underneath are the names by which Harmony calls the four chords. It calls them by different names because when they are played no two of them *sound* alike. It is very much more difficult to become familiar with the way chords *sound* than it is with the way they *look*, and as it is not necessary that people should become familiar with the way they *sound* in order to play them right, the study of Thorough Base only requires its learners to become familiar with the way they *look*. It would take them twenty times longer to become familiar with the way they *sound* than it does to become familiar with the way they *look*, besides being wholly unnecessary, for if they play them as they *look*, the sound will come right without their thinking anything about it. The same thing is true of the keys. They can be classified by the way they *look*, when printed, and by the way they *sound* when sung. It requires very much more time to become familiar with them if classified by the way they *sound*, than it does to become familiar with them if classified by the way they *look*, besides being wholly unnecessary, for after learners have practiced singing by note for some time, if they call the sound which a note denotes by the right Italian name, they will get the sound right without thinking anything about it. Therefore, in the Study of the Art of Reading Music, the Keys should be classified precisely as the chords are classified in Thorough Base, by the way the Keys *look* when printed, and not by the way they *sound* when sung. That is, the key that has the signature of One Sharp with the Treble Clef, and the key that has the signature of Two Flats with the Base Clef, should be called by the same name; viz., "Key of the Second Line." These two keys do not *sound* at all alike when sung, but they *look* exactly alike when printed. That is, when one who is singing by note looks at notes, that are on the second, third, and fifth lines, in either of these keys, he calls them "Do, Mi, Sol," whether the signature is One Sharp, Treble Clef, or Two Flats, Base Clef. All that the Art of Reading Music requires a singer's mind to do when he is singing by note, is to determine what Italian name he must call each note which he sings. If he is singing the notes on a staff that has the signature One Sharp with the Treble Clef, he calls a note on the second line "Do," a note on the third line "Mi," and a note on the fourth line "Sol." If he is singing the notes on a staff that has the signature Two Flats with the Base Clef, he also calls a note on the second line "Do," a note on the third line "Mi," and a note on the fourth line "Sol." So as far as the singer's mind has anything to do to determine what Italian name to call each note, the action of his mind is exactly the same when the staff has the signature Two Flats with the Base Clef, that it is when the staff has the signature One Sharp with the Treble Clef. When the keys are classified by the way they *look*, therefore, these two keys both have the same name, notwithstanding they have such different names when the keys are classified by the way they *sound*. It is so very much more difficult, and requires so much longer time for learners to become familiar with the keys when they are classified by the way they *sound* than it does when they are classified by the way they *look*, these instructions classify them by the way they *look* when they are printed. That is, they call all keys that have the key note on the same line or space by the same name, no matter how differently they sound, nor how different their signatures are. This is the true "scientific" way, in which the keys should be classified in the Study of the Art of Reading Music. It is as improper to classify them by the way they *sound*, in this study, as it would be to classify the chords by the way they *sound*, in the study of Thorough Base. Taking this view of the keys, there are only seven keys; viz.—(1.) The Key of the Added Line Below.—(2.) The Key of the Space Below.—(3.) The Key of the First Line.—(4.) The Key of the First Space.—(5.) The Key of the Second Line.—(6) The Key of the Second space,—and (7.) The Key of the Third Line. The learners who have studied the preceding chapters have already sung tunes in all of these keys, so that they are now in a condition to practice any of the tunes in this book, by note, in four parts. As it requires a good deal of practice, however, to become good readers of music in all of the keys, each of the next six chapters requires the learners to practice a signature alone by itself until they can sing by note readily in that signature. Three or four tunes are named in each of the chapters, which are well adapted for practice in that signature, but the teacher can select as many more tunes with the same signature for the learners to practice, as he thinks best. Only seven different signatures are necessary when the keys are classified by the way they look; viz.—Natural, One Sharp, Two Sharps, Three Sharps, One Flat, Two Flats, and Three Flats;—so, as the keys in this book are classified by the way they look, no other signatures are used in this book. Books that classify the keys by the way they sound use more signatures, but as there cannot possibly be any other keys than the seven which this system makes learners able to read music in, there cannot be any tune in any book that those who learn these instructions will not know how to sing. The way to treat such unnecessary signatures as four sharps, five flats, &c., is explained in another chapter. Learners do not need to know anything about such signatures, in order to sing the tunes in this book by note.

CHAPTER XXX.

THE KEY OF ONE SHARP.

When a tune has the signature of One Sharp, those staves that have the Treble Clef are in the Key of the Second Line, and the staff that has the Base Clef is in the Key of the First Line. Such a tune is said to be in THE KEY OF ONE SHARP.

When the Key Note is not on one of the lowest lines or spaces, the same sound of the scale in two different scales is often used. For example, in the Key of the Second Line, a note on the Fourth Line denotes FIVE, and a note on the Space Below also denotes FIVE. In such cases it is customary to distinguish the two sounds by saying that one is ABOVE the Key Note, and that the other is BELOW the Key Note. For example, the FIVE that is above the Key Note is called FIVE ABOVE, and the FIVE that is below the Key Note is called FIVE BELOW, whenever there is any necessity for distinguishing one from the other. It is the usual custom, however, to consider that the name of the sound always means ABOVE, and that if only the name of the sound is mentioned it means the sound of that name that is ABOVE the Key Note, while if the sound of that name that is BELOW the Key Note is meant, the word BELOW is always added to the name. That is "FIVE" means the FIVE that is above the Key Note, while the FIVE that is below the Key Note is always called FIVE BELOW.

EXERCISE. — Require the learners to practice Lesson XIV of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts, the tunes that are called, Walloomsac, Roselle, Admah, Nichols, and other tunes that are in the key of One Sharp, until they can sing by Note, readily, in that key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS. — When a tune has the signature of One Sharp, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the Second Line where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? FOUR? SEVEN? TWO? SIX? FIVE BELOW? THREE BELOW? SEVEN BELOW? FOUR BELOW? SIX BELOW? In the Key of the First Line where is the note placed that denotes that ONE must be sung? THREE? FIVE? EIGHT? TEN? TWELVE? NINE? ELEVEN? SIX? TWO? SEVEN? FOUR?

CHAPTER XXXI.

THE KEY OF TWO SHARPS.

When a tune has the signature of Two Sharps, those staves that have the Treble Clef are in the Key of the Space Below, and the staff that have the Base Clef is in the Key of the Third Line. Such a tune is said to be in THE KEY OF TWO SHARPS.

EXERCISE. — Require the learners to practice Lesson XV of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts,—the tunes that are called, Linstead, Borden, Men of Strength, —and other tunes that are in the Key of Two Sharps, until they can sing by note, readily, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS.—When a tune has the signature of Two Sharps, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the Space Below where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? TEN? SIX? NINE? TWO? SEVEN? FOUR? FIVE BELOW? SIX BELOW? SEVEN BELOW? In the Key of the Third Line where is the note placed that denotes that ONE must be sung? THREE? FIVE? EIGHT? TWO? FIVE BELOW? SIX? SIX BELOW? FOUR? FOUR BELOW? SEVEN? SEVEN BELOW?

CHAPTER XXXII.

THE KEY OF THREE SHARPS.

When a tune has the signature of Three Sharps, those staves that have the Treble Clef, are in the Key of the Second Space, and the staff that has the Base Clef, is in the Key of the First Space. Such a tune is said to be in THE KEY OF THREE SHARPS.

EXERCISE. — Require the learners to practice Lesson XVI of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts,—the tunes that are called Sprague, Hummel, Marion, Migdol, — and other tunes that are in the Key of Three Sharps, until they can sing by note, readily, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS. — When a tune has the signature of Three Sharps, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the Second Space where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? FIVE BELOW? THREE BELOW? ONE BELOW? TWO? TWO BELOW? FOUR? FOUR BELOW? SIX? SIX BELOW? SEVEN? SEVEN BELOW? In the Key of the First Space where is the note placed that denotes that ONE must be sung? THREE? FIVE? EIGHT? TEN? FOUR? SEVEN? TWO? SIX? SEVEN BELOW? NINE?

CHAPTER XXXIII.

SIGNATURE SHARPS MADE NATURAL.

Piano and Organ makers have always named the keys of those instruments "A, B, C, D, E, F, and G." For this reason, those who learn to play instrumental music learn to read music by "A, B, C, D, E, F, and G," instead of learning to read it by "Do, Ri, Mi, Fa, Sol, La, Si, and Do," as those who learn to sing do. Learners of instrumental music never learn anything about "Do, Ri, Mi, Fa, Sol, La, Si, Do," because no use is made of these "Italian names of the sounds" in instrumental music, — just as learners of singing do not need to learn anything about "A, B, C, D, E, F, G," because no use is made of these "letter names of the sounds" in vocal music.

A, B, C, D, E, F, G. A, B, C, D, E, F, G.

Instrumental players do not call the lines and spaces "first line," "second line,"—and so on, as singers do, but they name them after the seven letters, because it aids them in reading music by letters. Instead of saying that a note is on the first line, they say the note is on "E." Instead of saying that a note is on the third space, they say that the note is on "C." And so on. This helps them to read music by letters, because when they see that a note is on E, C, &c., they know they have got to push down the keys on the instrument that are named E, C, &c. The foregoing example shows by what names instrumental players call the lines and spaces.

On pianos and organs the black keys produce the sharps and flats. The black key on the right hand side of the white key that is called "A" produces the Intermediate sound which instrumental players call "A Sharp." The black key on the left hand side of A, produces the Intermediate sound which instrumental players call "A Flat." The other black keys produce the Intermediate sounds between the other letters in the same way.

F Sharp, F Sharp.

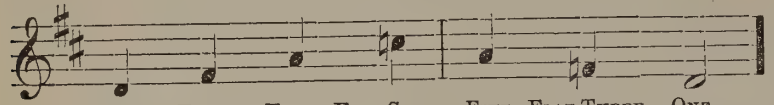
F Sharp, C Sharp, F Sharp, C Sharp.

G Sharp, F Sharp, C Sharp, G Sharp, F Sharp, C Sharp.

The signature of a tune means a very different thing to an instrumental player from what it does to a singer. A singer only has to look at the signature to decide what key the notes of the tune are printed in. While he is singing the tune he does not have to think anything about the signature. But an instrumental player has got to notice which lines and spaces the characters in the signature are on, and then he has to keep thinking of the signature all of the time he is playing, — for this reason. When the signature is One Sharp the sharp is always placed on the line which instrumental players call F. When the signature is Two Sharps the sharps are on the lines and spaces which instrumental players call F and C. When the signature is Three Sharps the sharps are on the lines and spaces which instrumental players call F, C, and G. When a singer looks at a signature like the first signature in the foregoing example, he merely thinks that it means that the Key Note is on the Second line, and that is all he has to think about it. But when an instrumental player looks at such a signature, he has to think that every note in that tune which is on F must be played with the black key that is called F Sharp. When a singer looks at a signature like the second signature in the foregoing example, he merely thinks that it means that the Key Note is on the space below, and that is all he has to think about it. But when an instrumental player looks at such a signature, he has to think that every note in that tune that is on F, and every note in that tune that is on C, must be played with black instead of white keys. When a singer looks at a signature like the third signature in the foregoing example, he merely thinks that it means that the Key Note is on the second space, and that is all he has to think about it. But when an instrumental player looks at such a signature, he has to think that all of the notes in the tune that are on F, C, and G, have got to be played with black instead of white keys.

So when an instrumental player is playing a tune, he is obliged to think of the signature all of the time. But when a singer is singing a tune he does not have to think of the signature at all, except in this one place. When the influence of a sharp that is in the signature is counteracted by an accidental Natural, the singer will have to take some notice of the sharp that is in the signature. But except when he comes to a note that has an accidental Natural before it which is to counteract the influence of a sharp that is in the signature, a singer is never obliged to think anything about the signature while he is singing a tune.

When a note has an ACCIDENTAL NATURAL before it which counteracts the influence of a sharp that is in the signature, that note denotes the flat of the sound that it would denote if the Natural was not before it.



ONE, THREE, FIVE, FLAT SEVEN, FIVE, FLAT THREE, ONE.

When a singer finds a Natural before a note he must notice where the sharp or flat is that it counteracts. If there is no accidental sharp or flat just before it which it counteracts, the singer must take notice whether or not it is on the same line or space that a character in the signature is on. If it is, it counteracts the influence of the character in the signature. For example there is an accidental Natural before the fourth note in the foregoing example. There is no accidental sharp or flat before it for it to counteract, so a singer can be tolerably certain that it counteracts one of the sharps in the signature. By examining it he will find that it is on the same space that the lower sharp in the signature is on, and that, consequently, it counteracts that. It tells a player that he must play the white key "C" instead of the black key, "C Sharp," which the signature tells him to play; and it tells a singer that he must sing FLAT SEVEN instead of the SEVEN that he would sing if the Natural was not there.

Singers will have to remember that the characters in the signature affect whatever is denoted by the line or space they are on, in all of the octaves. Whatever is denoted by a note on the fifth line is also denoted by a note on the first space. For example, if a note on the fifth line denotes that FOUR must be sung, a note on the first space also denotes that FOUR must be sung, although one is in the upper scale, and one in the middle scale. The same thing is true of all of the sounds. In the foregoing example there is an accidental natural on the last note but one. There is no accidental sharp or flat before it that it counteracts, so a singer can be tolerably certain that it counteracts one of the sharps in the signature. By examining he will find that there is a sharp in the signature on the fifth line, and as that sharp makes every note on the first space sharp, it counteracts that. It tells a player that he must play the white key "F" instead of the black key "F Sharp," which the signature tells him to play;—and it tells a singer that he must sing FLAT THREE instead of the THREE which he would sing if the Natural was not there.

EXERCISE.—Require the learners to practice Lesson XVII of the Practice Lessons.

QUESTIONS.—How are the Keys on organs and pianos named? How do instrumental players read music? How do singers read music? How do instrumental players name the lines and spaces? Why? How are the flats and sharps produced on organs and pianos? What notice do singers have to take of the characters in the signature? How much do they have to think about them when they are singing a tune? What notice do instrumental players have to take of the characters in the signature? How much do they have to think about them when they are singing a tune? When do singers have to notice a sharp that is in the signature? When a Natural counteracts the influence of a sharp that is in the signature what does the note that has the Natural before it denote? What line or space does a character in the signature affect, besides the line or space that it is printed on?

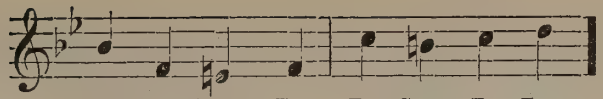
CHAPTER XXXIV.

SIGNATURE FLATS MADE NATURAL.

When a player plays a tune for singers to sing by note, he plays those notes sharp or flat which the signature requires, but the singers take no notice of the signature when they are singing. They call every note in the tune, Do, Re, Mi, Fa, Sol, La, Si, or Do,—no matter what the signature is. If a note that is made sharp by the signature has an Accidental Natural before it, the player plays it a half step lower than he would if the Natural was not before it, so the singers are obliged to sing it a half step lower than they would if there was no Natural before it. That is the reason why they are required to sing a note that has a Natural before it that counteracts the influence of a sharp in the signature, flat.

But if a note that is affected by a flat in the signature has an accidental Natural before it, the player plays it a half step higher than he would if the Natural was not before it. Therefore,

When a note has an Accidental Natural before it which counteracts the influence of a flat that is in the signature, that note denotes the sharp of the sound that it would denote if the Natural was not before it.



ONE, FIVE, SHARP FOUR, FIVE, TWO, SHARP ONE, TWO, THREE.

In the signature of the foregoing example there is a flat on the fourth space. A note on the first line always denotes a sound that has the same name that a note on the fourth space has. So the Natural in the first measure counteracts the influence of the upper flat in the signature, and the Natural in the second measure counteracts the influence of the lower flat in the signature.

EXERCISE.—Require the learners to practice Lesson XVIII of the Practice Lessons.

QUESTIONS.—When singers are singing a tune by note that has flats or sharps in the signature, what names do they call the notes, whatever the signature may be? If an organist also plays the tunes while they are singing it by note, what black keys will he play? If the singers should sing a sound with the Italian syllable that belongs to it, that is denoted by a note on a line or space that has a sharp on it in the signature, and the organist should play a white key, while they are singing it, what difference would there be between the sound the organ would make and the sound the singers would make? When the organist is compelled by an accidental Natural before such a note to play a white Key, what must the singer do? On a line or space that has a flat on it in the signature? When the organist is compelled to play such a note, what must the singer do?

CHAPTER XXXV.

THE KEY OF ONE FLAT.

When a tune has the Signature One Flat, those staves that have the Treble Clef are in the Key of the First Space, and the Staff that has the Base Clef is in the Key of the Space Below;—or, (as those who sing base cannot well sing lower than the Sound which is denoted by a note on the First Line,) in the Key of the Fourth Line. Such a tune is said to be in THE KEY OF ONE FLAT.

EXERCISE.—Require the learners to practice Lesson XIX of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts, the tunes called Clarence, Alba, Anvern, — and other tunes that are in the Key of One Flat, until they can sing by note, readily, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS.—When a tune has the signature of One Flat, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the First Space where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? SIX? FOUR? TWO? SEVEN? FIVE BELOW? THREE BELOW? SIX BELOW? TWO BELOW? SEVEN BELOW? In the Key of the Fourth Line where is the note placed that denotes that ONE must be sung? THREE? FIVE? TWO? FOUR? THREE BELOW? FIVE BELOW? SEVEN BELOW? TWO BELOW? SIX BELOW? FOUR BELOW

CHAPTER XXXVI.

THE KEY OF TWO FLATS.

When a tune has the signature of Two Flats, those staves that have the Treble Clef are in the Key of the Third Line, and the staff that has the Base Clef is in the Key of the Second Line. Such a tune is said to be in THE KEY OF TWO FLATS.

EXERCISE.—Require the learners to practice Lesson XX, of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts,—the tunes called Temple Chant, Whitney, Leon, Going to the — and other tunes that are in the Key of Two Flats, until they can sing readily by note, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS.—When a tune has the signature of Two Flats, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the Third Line where is the note placed which denotes that ONE must be sung? THREE? FIVE? TWO? FOUR? FIVE BELOW? ONE BELOW? THREE BELOW? SIX BELOW? TWO BELOW? SEVEN BELOW? FOUR BELOW? In the Key of the Second Line where is the note placed that denotes that ONE must be sung? THREE? FIVE? EIGHT? FOUR? SEVEN? SEVEN BELOW? SIX? TWO? SIX BELOW? NINE?

CHAPTER XXXVII.

THE KEY OF THREE FLATS.

When a tune has the signature of Three Flats, those staves that have the Treble Clef are in the Key of the First Line, and the staff that has the Base Clef is in the Key of the Added Line Below,—or, (as those who sing base cannot sing so low as a note on the added line below,) in the Key of the Third Space. Such a tune is said to be in THE KEY OF THREE FLATS.

EXERCISE.—Require the learners to practice Lesson XXI of the Practice Lessons. When they can sing it readily by note, require them to practice by note, singing the four parts,—the tunes called Kiddoo, Becancour, Childhood, — and other tunes that are in the Key of Three Flats, until they can sing readily by note, in that Key. The pages where these tunes are to be found, can be ascertained in the Index at the end of the book.

QUESTIONS.—When a tune has the signature of Three Flats, in what Key are the staves that have the Treble Clef? Base Clef? What Key is such a tune said to be in? In the Key of the First Line where is the note placed which denotes that ONE must be sung? THREE? FIVE? EIGHT? TEN? FOUR? SEVEN? TWO? FIVE BELOW? SIX? SEVEN BELOW? NINE? SIX BELOW? In the Key of the Third Space where is the note placed that denotes that ONE must be sung? THREE? FIVE? THREE BELOW? SIX? SEVEN BELOW? FOUR? FIVE BELOW? TWO? FOUR BELOW? SIX BELOW?

CHAPTER XXXVIII.

BEATING TIME.

When a singer cannot get the sounds he sings of the right length without measuring them;—or, (as the same idea is usually expressed, when he cannot get the

time right without marking it,) there is only one way in which it is possible for him to measure them, and that is to cause *his mind* to divide the time that passes away while he is singing, into exactly *equal* portions. This division of the time must be done *by the mind* and nothing else. So the learners were required to train *their minds* to take notice of the time in Chapters XIII, XXII, and XXIII.

It is sometimes necessary to do something that will let other people know how one's mind is dividing the time. Players do this by counting aloud. People can then listen to their counting and know how they are dividing the time. But singers cannot count aloud and sing too, so it is customary for singers to let other people know into what portions their minds are dividing the time, by motions of the hand. When any one makes these motions of the hand, he is said to be BEATING TIME. The motions are called BEATS.

The length of sounds is sometimes spoken about by saying that a sound is so many "Beats" long.

In beating Double Time, two motions of the hand are made;—one DOWN, and the other UP.

In beating TRIPLE TIME, three motions of the hand are made;—one DOWN, one towards the LEFT HAND, and one UP.

In beating QUADRUPLE TIME, four motions of the hand are made;—One DOWN, one towards the LEFT HAND, one towards the RIGHT HAND, and one UP.

When learners are learning to Beat Time, it is often desirable that they should practice making the required motions with the hand, and at the same time speak aloud and describe which way the hand is moving. When they do this they are said to *Beat and* DESCRIBE *the Time.*

When learners Beat and Describe Double Time, they say "DOWN, UP." When they Beat and Describe Triple Time, they say "DOWN, LEFT, UP." When they Beat and Describe Quadruple Time, they say DOWN, LEFT, RIGHT, UP."

The motions made in beating time must be made with the hand and the part of the arm that is below the elbow. Although the beats are called motions of the hand, the arm below the elbow must move too.

Each motion must be *instantaneous.* The hand must move in the twinkling of an eye when it moves at all, and then it must remain stationary until it is time to make the next beat. Motions made in any other way are useless.

The hand cannot keep time. There are no brains in the hand. Whether time is indicated by beats, counts, or in any other way, it is always *the mind,* and the mind alone, that keeps it. So *the mind must superintend every motion which the hand makes in Beating Time.* The motion must be made as if the mind ordered the hand to move by telling it, "now make the downward motion." "Now make the motion towards the left hand." "Now it is time to make the motion towards the right hand." "Now make the upward motion."

Every motion made in Beating Time which is not thus *definitely superintended by the mind,* is worse than useless. Singers cannot contract a worse habit, than the habit of allowing their hands to "wag" without the definite, and accurate superintendence of the mind.

It is not considered that Beating Time does any good to the one who beats it. If a singer's mind can divide the time accurately enough to tell his hand when to move in making the beats, it can measure the time correctly in the way taught in Chapter XXIII, which is immeasurably the best way for singers to measure time when they cannot sing a tune correctly without measuring it.

Beating time is a device to *let other people know* how one is dividing time. For example,—When a teacher wishes to know how the learners' minds are dividing the time when they are singing, he asks them to Beat Time, and then by looking at their hands, he can tell,—for he cannot look into their minds when they are counting inaudibly, and tell whether they are dividing time into exactly equal portions or not. Conductors frequently wish to let performers know how their minds are dividing time, and they indicate it by beating with a baton, so that all who look at them can tell. So it is necessary that all learners shall acquire the ability to Beat Time accurately, that they may show how their minds are dividing the time, whenever they are asked to do so; but it is not desirable that they should contract the habit of beating time when they are singing when they do not need to show other people how their minds are dividing the time.

EXERCISE.—The hand must be trained to make accurate motions in Beating Time when singing in exactly in the same way that piano players train their fingers to play the scale, and that is by practice until they can do it. It is a very difficult matter to train the hand to Beat Time accurately, although easy enough to get it to wag uselessly. So let the teacher select a tune that has a marked and definite movement to it, in each of the three kinds of time. Require the learners to learn the tunes perfectly first, and then to practice singing them and Beating Time, until their hands get trained to beating time accurately. The tunes in lesson X of the Practice Lessons will answer, unless the teacher can select tunes that can be sung in four parts. While learning to beat time, it will be a good plan to have part of the singers beat and describe while the other part beat and sing, as the learners did when they counted aloud. After they have practiced singing and beating a tune in Double, Triple, and Quadruple Time, until their hands move with clock work accuracy. Require the learners to practice Lesson XI of the Practice Lessons, and measure the length of the notes by beats.

until they can sing and beat time accurately, whenever they wish to show other people how they are dividing the time.

QUESTIONS.—What is the only way in which it is possible to divide time into equal portions? How can singers let people who look at them while they are singing know how they are dividing time? What is making such motions called? What are the motions called? How is the length of a sound sometimes spoken about? How many beats are there in Double time? How are they made? Triple time? How are they made? Quadruple time? How are they made? When singers beat and at the same time tell which way their hands move, what are they said to do? In beating time what part of the arm must move? How must it move? If it moves lazily and indefinitely what good will beating time do? Why cannot the hand keep time without the aid of the mind? What alone can keep time? What must the mind do when the hand beats time? If the hand moves without the superintendence of the mind what good does beating time do? How much good does beating time do to the one who beats it? What is the object in learning to beat it? If a teacher wishes to know how his class are dividing the time when they are singing, what is the only way he can find out? How can a conductor let performers know how he is dividing the time?

NOTE FOR TEACHERS.—It will be well to explain to learners that the laws of music relate to what must be done when singers are singing before an audience, and not to what can be done when they are practicing. When a company of singers sing before an audience or congregation, it would be ridiculous for them to beat time, so all singers must be able to keep time accurately without beating it. But it would not be ridiculous to beat time when singers are practicing, with no one looking at them.

CHAPTER XXXIX.

TRIPLETS.

Four Quarter Notes make a Whole Note. Eight Eighth Notes make a Whole Note. Sixteen Sixteenth Notes make a Whole Note. One Quarter Note is sung in the time of one beat. Two Eighth Notes are sung in the time of one beat. Four Sixteenth Notes are sung in the time of one beat.

Beautiful movements are produced by singing three equal sounds to a beat, but no notes have ever been invented that will denote three equal sounds to a beat. If there were such notes they would be called Twelfth Notes, and it would require twelve of them to make a Whole Note.

As this movement has no note to denote it, it is denoted by placing a figure "3" over three Eighth Notes. The three Eighth Notes are then said to form a TRIPLET, and they then denote three equal sounds to a beat.

The three Eighth notes that form a Triplet can be combined together just as Sixteenth Notes and ordinary Eighth Notes can. Thus a Quarter Note and an Eighth Note can be a Triplet,—and so can a Dotted Quarter Note, because they contain the value of three Eighth Notes. Whenever three Eighth Notes or the value of three Eighth Notes, therefore, have a figure "3" over or under them, they form a Triplet, and they must be treated exactly as twelfth notes would be treated, if there were any such notes.

The figure "3" which makes three Eighth Notes denote a Triplet, may be said to denote that three notes must be sung in the time of two such notes that have no figure "3" over them.

EXERCISE.—Require the learners to practice Lesson XXII of the Practice Lessons until they get used to singing Triplets correctly. The tune in this Lesson is arranged to be sung by note, so the Triplets are arranged in groups without reference to the words. The teacher can explain that they are so arranged in order that it may be easy to practice them, but that some of them ought to have been printed with a Quarter and Eighth Note slurred together, instead of three Eighth Notes. After the learners can sing this Lesson well, require them to practice the tune called "Sabina," singing it by note, in four parts.

QUESTIONS.—What kind of notes ought to be used to denote three equal sounds to a beat? What kind are used? What is such a group of notes called? What other ways can a Triplet be denoted besides by three Eighth Notes? What is a figure "3" over three notes said to denote?

CHAPTER XL.

THE WHOLE TUNE IN TRIPLETS.

Many tunes have a Triplet to each beat throughout the whole tune.

If such tunes are in Double Measure they have the figures $\frac{6}{8}$ after the clef.

If such tunes are in Triple Measure they have the figures $\frac{9}{8}$ after the clef.

If such tunes are in Quadruple Measure they have the figures $\frac{12}{8}$ after the clef.

In all such tunes three Eighth Notes or the value of three Eighth notes, must be sung to every beat. That is a Dotted Quarter Note denotes a sound that is one beat long, instead of a Quarter Note, as in all other classes of tunes.

In this class of tunes there is no other way to denote long sounds but to slur notes together on the same line or space. For example, two Dotted Quarter Notes slurred together on the same line or space, denotes a sound that is two beats long,—three Dotted Quarter Notes a sound that is three beats long,—and so on.

EXERCISE.—Require the learners to practice Lesson XXIII in the Practice Lessons, counting inaudibly or beating Double Time when singing the first tune, and Triple Time when singing the second tune, and carefully singing the value of a Triplet to each count or beat. When they can do it well, require them to practice by note in four parts, the tune called Pull away merrily. $\frac{12}{8}$ is seldom used, for it is merely two $\frac{6}{8}$ measures made into one.

QUESTIONS.—When double measures have a Triplet to each beat, what figures are placed next to the clef? Triple measures? Quadruple measures? What kind of a note is one beat long in such tunes? How are long sounds denoted in such tunes?

CHAPTER XLI.

MISCELLANEOUS EXPLANATIONS.

Learners who have learned the foregoing chapters, know how to *do* everything which the study of the art of reading music teaches,—just as learners who have learned all that a spelling book teaches, know how to *do* all that it is necessary to know how to do, in order to read books and newspapers. One who has learned all that a spelling book teaches, however, will often come across things in the books and newspapers which he reads that the spelling book did not say anything about;—such as differently shaped letters from those the spelling book was printed in, or things about which the author of the book held a different opinion from that held by the author of the spelling book. Whatever the thing is, though, one who has thoroughly learned all that a spelling book teaches would soon be able to read it, because it is only a different way of printing some things which the spelling book taught him all about. So in reading music in other books than this, those who have learned to read music by studying the foregoing chapters will come across things that the foregoing chapters say nothing about. But whatever it is, the learner will find that he has learned to *do* the thing, and that it is only a different way of printing the thing, or some thing about which the author of that book entertains a different opinion from that entertained by the author of this book. A few moment's investigation will soon enable him to read it, for it will be a thing the foregoing chapters have taught him, only it is printed in some different way. This chapter, (XLI) describes a number of the things which are printed in other books in a different way from the way they are printed in this book.

No. 1.

SIGNATURES.

The key of four sharps and the key of three flats are very different keys in instrumental music, but they are alike in vocal music. When an instrumental player plays a tune that is in the key of four sharps he has to think

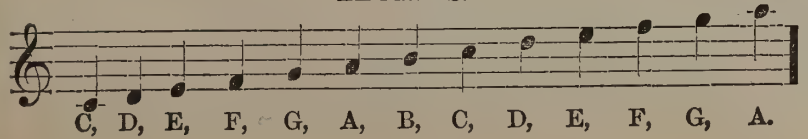
that every time he plays notes that are on four of the lines and spaces he must play them sharp; and when he plays a tune that is in the key of three flats he has to think that every time he plays notes that are on three of the lines and spaces he must play them flat. But when a singer sings a tune that is in the key of four sharps he thinks that the tune is in the key of the first line; and when he sings a tune that is in the key of three flats, he thinks that the tune is in the key of the first line. So to intrumental players the signature of four sharps and the signature of three flats denote very different keys, but to singers they both denote the same key. The same thing is true of the signatures of five sharps and two flats,—six sharps and one flat,—four flats and three sharps,—five flats and two sharps,—and six flats and one sharp. There is, therefore, no need of having signatures with more than three sharps or three flats, in vocal music. So in this book no more than three are used, (except in some of the anthems,) and in the foregoing chapters learners have not been required to learn to read music in tunes which have more than three characters in the signature. When they read music in books which use four, five, and six sharps or flats in the signature, however, they are only required to read the notes just as they have learned to read them in the foregoing chapters, only the signatures are printed differently. By remembering the following rule they can at once recognize the key as one they have already learned.

The difference between the number of characters in the signature and seven will always give the opposite signature which denotes the same key in vocal music.

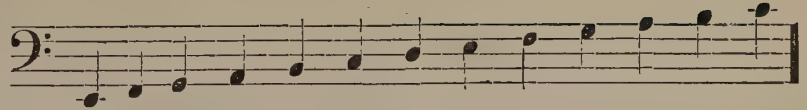
That is, as the difference between four and seven is three, three flats denotes the same key in vocal music as four sharps;—three sharps denotes the same key as four flats;—five sharps or flats denotes the same key as two flats or sharps;—and six sharps or flats, denotes the same key as one flat or sharp.

No. 2.

LETTERS.



C, D, E, F, G, A, B, C, D, E, F, G, A.

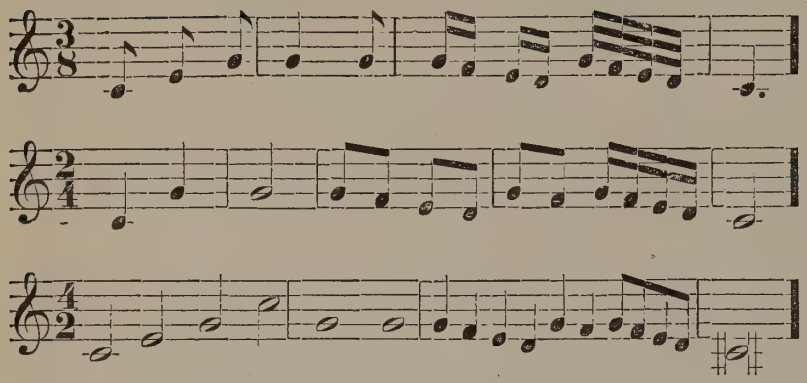


E, F, G, A, B, C, D, E, F, G, A, B, C.

Instrumental players always read music by letters. On this account they call the lines and spaces after the letters instead of naming them as singers do. Instead of saying that a tune is in the key of the added line below, or in the key of the second line, as singers do, they say the tune is in the key of C, or in the key of G. The authors of some singing books prefer to give the keys the same names that instrumental music books do, and to call them "Key of C," "Key of D," and so on. It is not a good plan to do so, however, for a singer who never plays an instrument cannot remember the letters. If he is told that a tune is in the Key of G he has to enquire which line is called G, before he can know how to read the notes, while if he is told that a tune is in the Key of the second line he knows where the key note is at once. So the foregoing chapters teach learners to call the keys by the names that *singers* always ought to call them by. Any one who wishes to be able to call the keys after the letters, as they are called in instrumental music, can do so by studying the foregoing examples of the "letter names" of the lines and spaces, until they can tell what letter each line and space is called. The lines and spaces do not have the same names in the Base part that they do in the other parts. They are named differently so that the same name can be given to the key in all the parts, for piano players have to read from parts that have the Treble and Base clefs, both at once. When the signature is natural the key note is on the added line below in the parts that have the Treble clef and on the second space in the part that has the Base clef. By calling the added line below "C," when the Treble clef is used, and calling the second space "C," when the Base clef is used, the name "Key of C" will be the name of the Key in all of the parts. This is the reason why the lines and spaces have different names in the Base part from what they have in the other parts.

No. 3.

OTHER NOTES.



Some singing books are printed with two figures placed after the clefs, like the foregoing examples. The upper figure denotes how many counts there are in each measure, and the lower figure denotes the kind of a note that is one count long. The first example is in Triple Time, and an Eighth Note is one count long. The second example is in Double Time, and a Quarter Note is one count long. The third example is in Quadruple time, and a Half Note is one count long. The foregoing chapters do not tell learners that any note other than a Quarter Note is ever one count long, because it is wholly unnecessary to have any note beside a Quarter note one count long, and in this book a Quarter Note is one count long in every tune. After learners have learned to read music fluently as the foregoing chapters teach them to read it, however, they can very easily accustom themselves to sing by note when an Eighth Note or a Half Note is one count long, if they wish to sing tunes that are printed in that way.

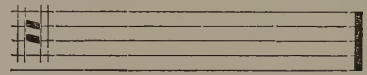
When an Eighth Note is one count long, a Quarter note is two counts long; a Dotted Quarter Note is three counts long; a Half Note is four counts long; and two Sixteenth Notes require to be sung in the time of one count. When an Eighth Note is one count long, notes of which four require to be sung in the time of one count, are made with three dashes across the stem, and are called THIRTY SECOND NOTES.

When a Half Note is one count long, a Whole Note is two counts long two Quarters have to be sung in the time of one count; and four Eighth Notes have to be sung in the time of one count. When a Half Note is one count long, a note which denotes a sound that is four counts long is made like a Whole Note with two lines on each side of it, and is called a DOUBLE NOTE.

No. 4.

ANOTHER CLEF.

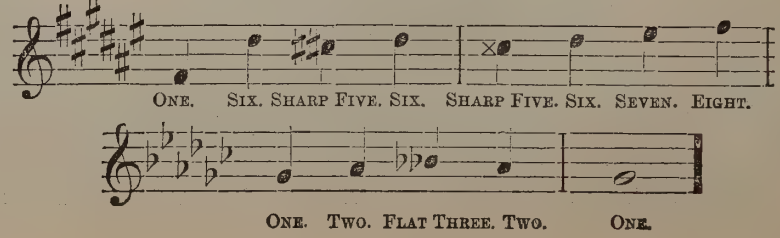
Some books put a clef like this at the commencement of Tenor staves. They call it the TENOR Clef.



In English singing books the Tenor clef means that the third line is called "C," but in American singing books that use the Tenor clef, it means that the third space is "C." So American singing books use it to denote exactly the same thing that the Treble clef denotes. As it is wholly unnecessary to perplex learners by requiring them to learn different clefs that mean the same thing, the foregoing chapters say nothing about the Tenor Clef, and it is not used in this book. If those who have learned the foregoing chapters, however, wish to sing in American singing books which employ the Tenor Clef, they have only to remember that they must sing the notes that are on a staff which has the Tenor Clef at its commencement, exactly as they would sing it if it had the Treble Clef at its commencement.

No. 5.

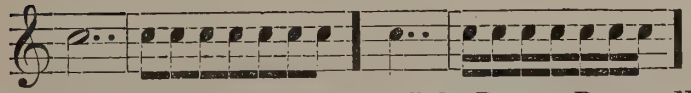
DOUBLE SHARPS AND FLATS.



When one who writes a tune wishes to place a note that denotes an intermediate sound on a line or space which has a sharp or a flat on it in the signature, he has to place a DOUBLE SHARP or a DOUBLE FLAT before it, as is done in the foregoing example. A Double Sharp is denoted, either by placing two sharps at the side of each other, or by a cross. A Double Flat is denoted by placing two flats side by side. To singers, Double Sharps and Flats merely denote the intermediate sound that is a half step above or below the sound that is denoted by a note on the line or space where they are written. To players, they denote that the note must be played a half step higher or lower than they would play it if the Double Sharp or Flat was not there. Double Sharps or Flats are seldom used when there are not more than three characters in the signature.

No. 6.

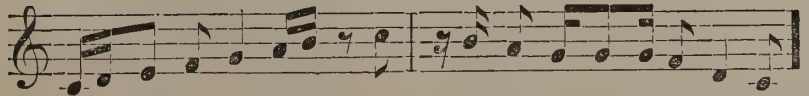
DOUBLE DOTTED NOTES.



When a note has two dots after it, it is called a DOUBLE DOTTED NOTE. The second dot adds one half of the first dot to the length of the note. So a Double Dotted Half Note denotes a sound as long as would be denoted by seven Eighth Notes slurred together; and a Double Dotted Quarter Note a sound as long as seven Sixteenth Notes slurred together.

No. 7.

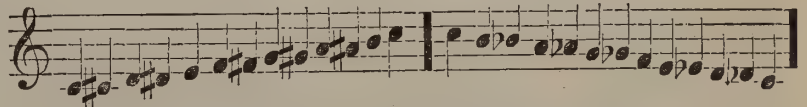
COMPLICATED COMBINATIONS.



The foregoing example is a complicated combination or succession of notes and rests. It would be very difficult to sing it. When one who is reading music meets with such a complicated succession of notes he is in the same situation that one who is reading a story is in when he meets with some very difficult words. Some singing books require learners to study the notes until they get used to singing all possible combinations. That is like requiring learners to keep studying the spelling book until they become familiar with all of the words that are in the dictionary. Learners only study the spelling book until they get used to reading all of the common words which they will meet with in reading books and newspapers. The lessons in the spelling book expect that they will learn difficult and uncommon words whenever they chance to meet with them in their reading, and do not attempt to teach them to read all possible combinations of letters into words while they are studying spelling book lessons. The foregoing chapters are arranged on the same plan. They make learners able to read music in all of the ways in which ordinary music is printed, but do not say anything about difficult and uncommon successions of notes. Whenever learners chance to meet with such a difficult passage, they must treat it as readers of books and newspapers treat difficult and uncommon words,—practice such combinations of notes whenever they wish to learn a tune that has such successions of notes in it, until they become familiar with it.

No. 8.

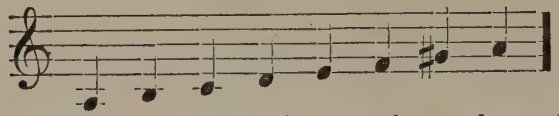
THE CHROMATIC SCALE.



When the sounds of the scale and the intermediate sounds are printed in regular order, they are said to form the CHROMATIC SCALE. Ascending, the intermediate sounds are usually denoted by sharps, and descending, by flats. Intermediate sounds are sometimes called Chromatics. A "Chromatic Passage" means a succession of notes in which there are a number of intermediate sounds. There is no necessity for saying anything about the chromatic scale when practicing vocal music, so the foregoing chapters do not say anything about it. The scale without the intermediate sounds is called the DIATONIC SCALE when it is spoken about in connection with the chromatic scale.

No. 9.

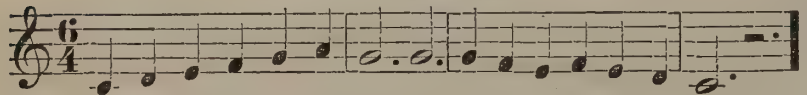
THE MINOR SCALE.



Those who study the art of composing tunes, have to learn about a scale that is printed like the foregoing example. It is called the MINOR SCALE. Singers do not have to learn anything about it. The name of the first note in the foregoing example is One,— and the names of the other notes are, Two, Three, Four, Five, Six, Seven, and Eight. But singers call the first note "Six," and the others, "Seven, One, Two, Three, Four, Sharp Five, and Six." Calling them by those names causes singers to sing the notes correctly, and that is all that singers have to do with them. So the foregoing chapters say nothing about the Minor Scale, because it is not in the least necessary to know that there is any such thing, in order to sing by note. It is not possible to understand anything about the construction of the Minor Scale except by learning the studies called "Thorough Base,"— and "Harmony." When the scale is spoken about in connection with the Minor Scale, it is called the MAJOR SCALE.

No. 10.

SEXTUPLE TIME.

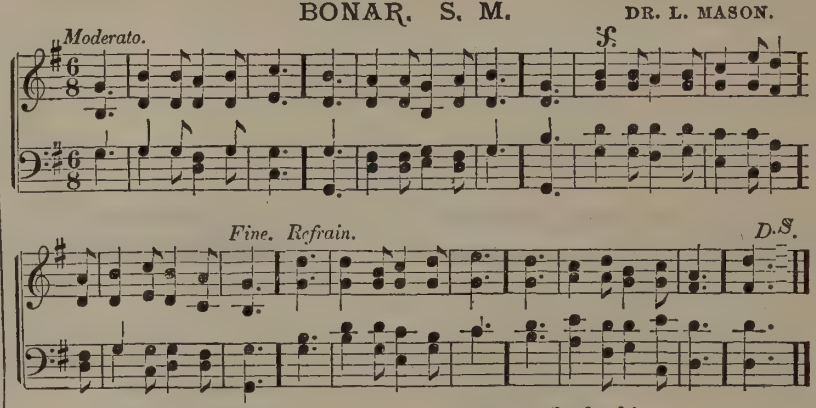


There are in reality only two kinds of time, "Double Time," and Triple Time." Quadruple Time used to be called "Compound Double Time," because a Quadruple Measure is merely two Double Measures made into one. Some singing books have what might be called "Compound Triple Measures." That is, measures formed by making two Triple Measures into one. Such measures are called SEXTUPLE MEASURES. The foregoing example is printed in them. They are merely two Triple Measures made into one. There is a necessity for using Compound Double Measures, because a Double Measure is not large enough to contain long notes, but there is no necessity for using Compound Triple Measures, so no Sextuple Measures are used in this book. If those who learn to read music in this book come across tunes printed in Sextuple Measures in other books, they can easily sing them by considering each measure as two Triple Measures. Or they can count six in each measure,—or beat the time in this way,— *Down*, (hand falls half way.)— *Down*, (hand falls the rest of the way,)— *Left*,— *Right*,— *Up*, (hand rises half of the way,)— *Up*, (hand rises the rest of the way.

No. 11.

CONDENSED MUSIC.

BONAR. S. M. DR. L. MASON.



1 I was a wandering sheep,
I did not love the fold,
I did not love the Shepherd's voice,
I would not be controlled.
I was a wayward child,
I did not love my home,
I did not love my Father's voice,
I loved afar to roam.

2 The Shepherd sought his sheep;
The Father sought his child!
They followed me o'er vale and hill,
O'er deserts waste and wild,
They found me nigh to death,
Famished, and faint, and lone;
They bound me with the bands of love,
They saved the wandering one.

3 Jesus my Shepherd is,
'Twas he that loved my soul,
'Twas he that washed me in his blood,
'Twas he that made me whole.
'Twas he that sought the lost,
That found the wandering sheep,
'Twas he that brought me to the fold,
'Twas he that still doth keep.

4 I was a wandering sheep,
I would not be controlled;
But now I love my Shepherd's voice,
I love, I love the fold!
I was a wayward child!
I once preferred to roam;
But now I love my Father's voice,—
I love, I love his home.

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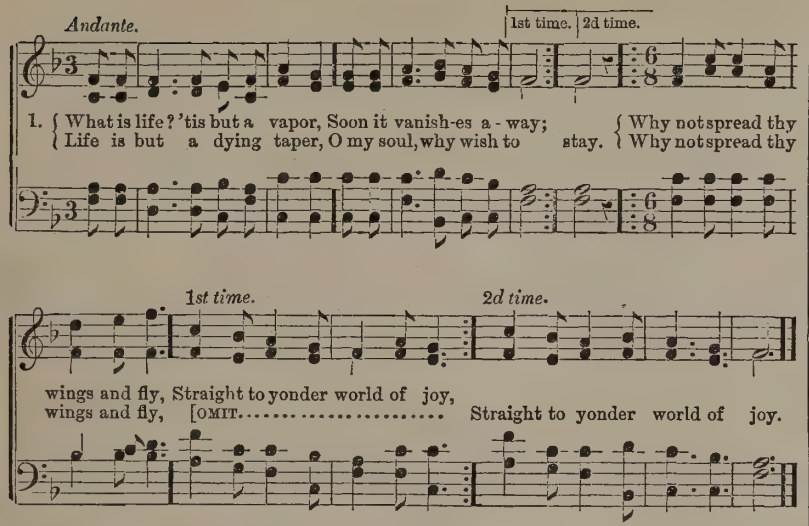
STEPHEN JENKS.


Andante.
1st time.
2d time.
1. What is life? 'tis but a vapor, Soon it vanish-es a - way; Why not spread thy
Life is but a dying taper, O my soul, why wish to stay. Why not spread thy
1st time.
2d time.
wings and fly, Straight to yonder world of joy,
wings and fly, [OMIT..... Straight to yonder world of joy.

2. See that glory, how resplendent!
Brighter far than fancy paints;
There, in majesty transcendent,
Jesus reigns, the King of saints,
Why not spread thy wings and fly,
Straight to yonder world of joy?

3 Go, and share his people's glory,
'Midst the ransomed crowd appear;
Thine a joyful wondrous story,
One that angels love to hear.
Why not spread thy wings and fly,
Straight to yonder world of joy?

Music is sometimes printed in a condensed form, like the two foregoing tunes. The Treble and Alto parts are printed on the upper staff, and the Tenor and Base parts on the lower staff. When there is only one note on the staff, both parts must sing the note. Such a note, which is designed to be sung by both of the parts that the staff is designed for, usually has two stems to it, one made upwards and one made downwards.

A character like this "𝄋" is called a SIGN. It means that when the singers repeat, they must commence at the note that is under this "Sign," "D. S.", form an abbreviation of the Italian words "DAL SEGNO," which means repeat back to the "Sign." So in the first of the foregoing tunes, after the singers have sung the last note, they must sing the second note of the third line next.

The words "First Time," and "Second Time," are often used in condensed music, as they are in the second of the foregoing tunes. They mean that the notes that are printed under the words "First Time" must be sung the first time, and when the singers have repeated and are singing the notes the second time, the notes that are under words "First Time" must be skipped, and those that are under the words "Second Time," must be sung in their place.

It is not expected that any but experienced singers can sing condensed music by note. Learners who have learned the foregoing chapters will know how to sing it, but will have to become skilful readers of music before they can read such music readily.

Writers of Sabbath School tunes often print the word "Refrain" over a part of a tune. As the study of the art of writing music does not recognize any such word, it is difficult to determine what they mean by it. Perhaps they mean that the part called the Refrain should be sung in full chorus, and the rest of the tune by a smaller number of voices.

PRACTICE LESSONS,

FOR PRACTICE IN SINGING BY NOTE,

IN CONNECTION WITH THE STUDY OF THE ART OF READING MUSIC

The Chapter which is named in connection with each Lesson explains how each Lesson must be practiced. If the teacher prefers, however, he can explain how each Lesson must be practiced, in his own language and way.

No. 1. LESSON I. To be practiced after Chapter XI is learned.

Pleasant is the hour of singing, Cheerful voices sweetly singing, Singing now in strains of gladness, Nought to fear of care and sadness.

No. 2.

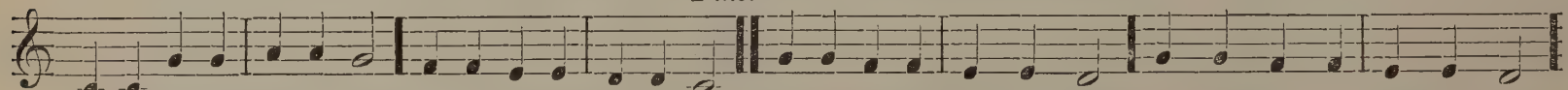
Summer weather! let us gather, Berries riper, berries sweeter! Haste to gather berries sweet with Cheerful voi-ces, mer-ry laughter.

No. 3.

When dew falls light, and stars shine bright, Then ris - ing floods of rich perfume, From roseate bower, make sweet the hour, While shines the love - ly sil -ver moon.

No. 4. LESSON II. To be practiced after Chapter XIII is learned.

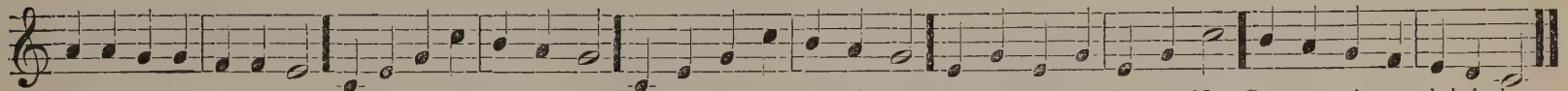
Fine. *D.C.*


Haste thee, winter, haste a - way, Far too long hath been thy stay. Far too long thy winds have roared, Snows have beat, and rains have poured

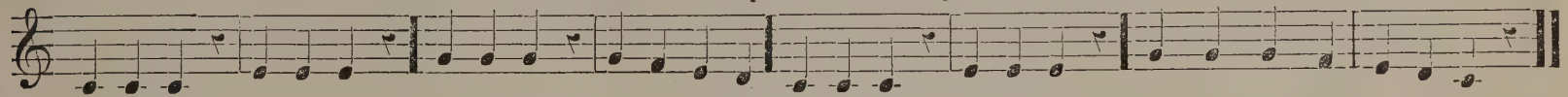
No. 5.

No. 6.

Bright eyed,laughing,joyous May,Nature's bri-dal hol - i - day, Come a - gain to glad our sight, With thy blossoms red and white, Blossoms that with perfume rare,


Make sweet incense in the air! Such as in the sunshine clear, Come not oft - en in the year,Bright eyed,laughing, joy - ous May, Come a - gain,sweet hol - i - day.

No. 7. LESSON III. To be practiced after Chapter XIV is learned.



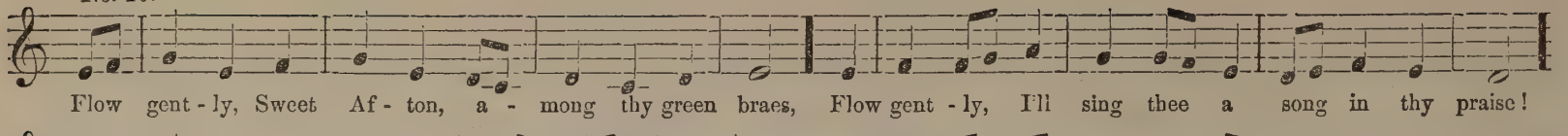
No. 8. LESSON IV. To be practiced after Chapter XV is learned.

Fine. *D.C.*

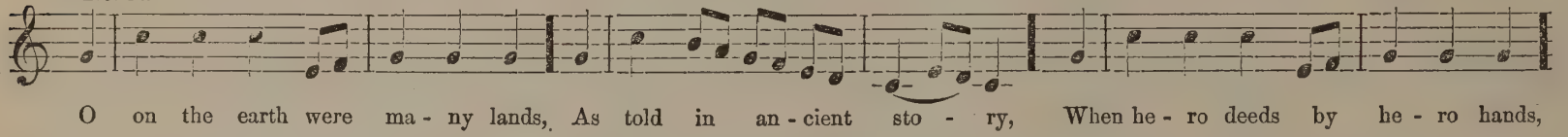
The Lord my pasture shall prepare,And feed me with a shepherd's care, His presence shall my wants supply, And guard me with a watchful eye.

No. 9.

No. 10.


Flow gent - ly, Sweet Af - ton, a - mong thy green braes, Flow gent - ly, I'll sing thee a song in thy praise!
My Ma - ry's a - sleep by thy mur - mur - ing stream, Flow gent - ly, sweet Af - ton, dis - turb not her dream.

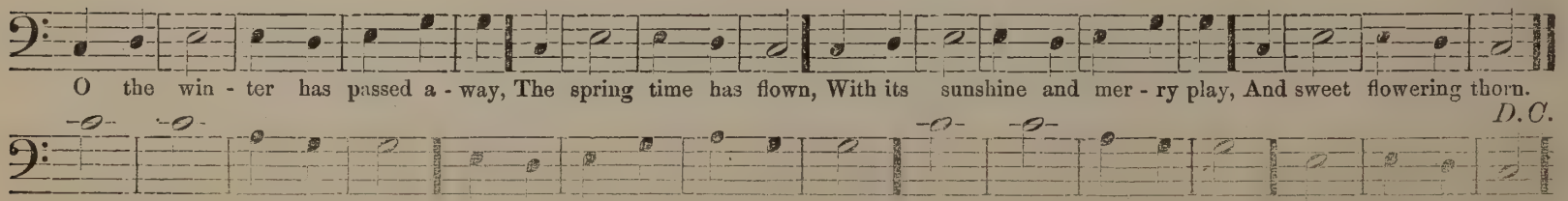
No. 11.


O on the earth were ma - ny lands, As told in an - cient sto - ry, When he - ro deeds by he - ro hands,
Have crowned their names with glo - ry, And on the earth are ma - ny lands, Now crushed be - neath op -
pres - sion, Yet wait - ing for the fear - ful hour When ends the king's trans - gres - - sion.

No. 12.

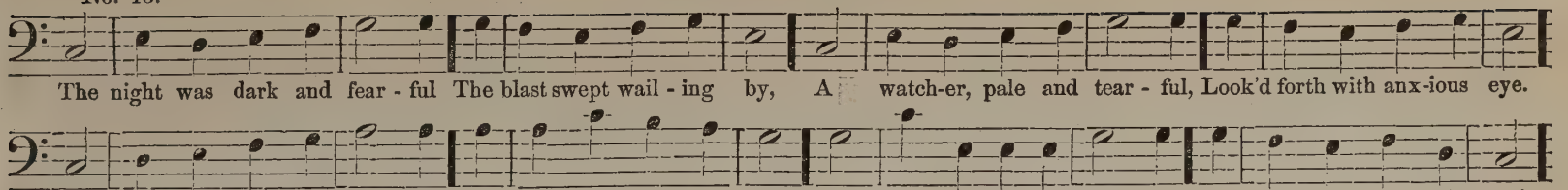
LESSON V. To be practiced after Chapter XVI is learned.

Fine.


O the win - ter has passed a - way, The spring time has flown, With its sunshine and mer - ry play, And sweet flowering thorn.
Haste, then, summer come, Wake each in - sect's bus - y hum, Call with mer - ry voice, Bid all re - joice.

D.C.

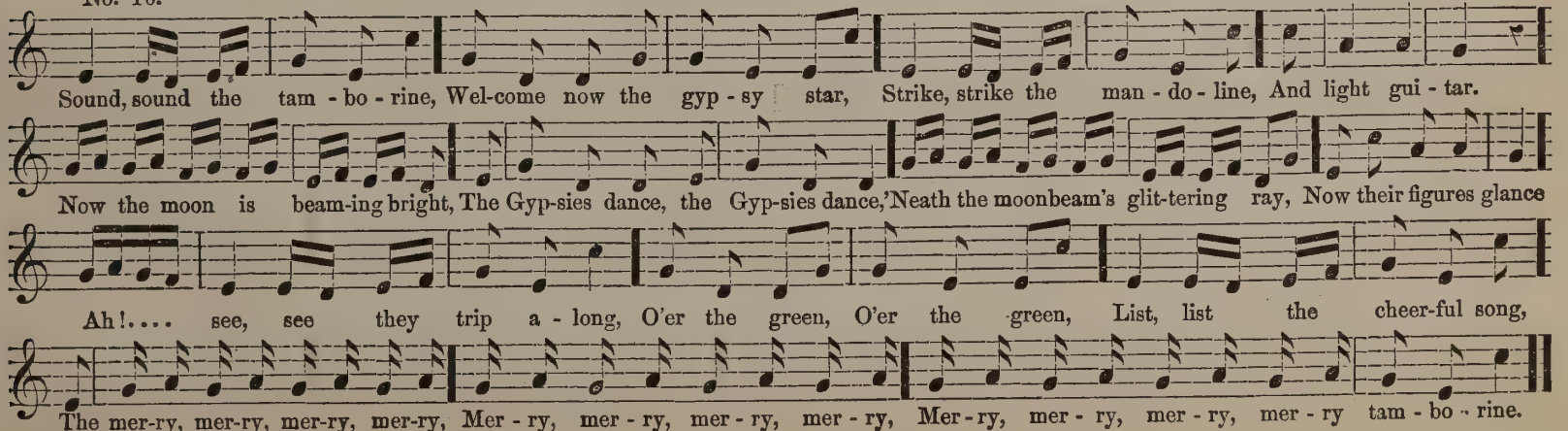
No. 13.


The night was dark and fear - ful The blast swept wail - ing by, A watch-er, pale and tear - ful, Look'd forth with anx-ious eye.
How wist - ful - ly she gaz - eth, No sign of morn is there, Her eyes to heav'n she rais - eth In ag - o - ny of pray'r.

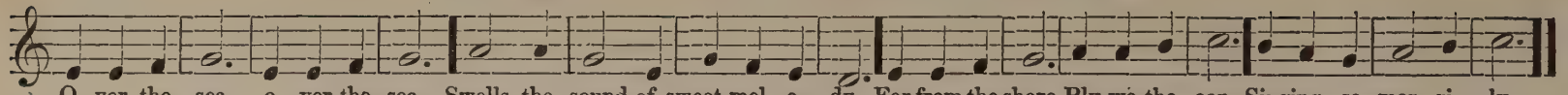
No. 14.

No. 15. LESSON VI. To be practiced after Chapter XVIII is learned.

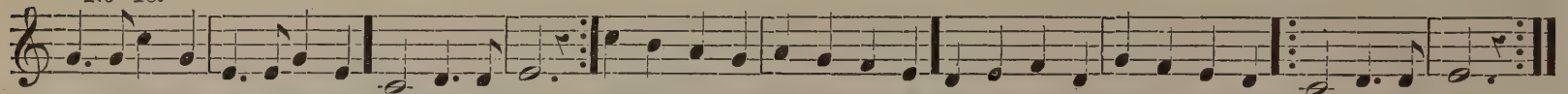
No. 16.


Sound, sound the tam - bo - rine, Wel-come now the gyp - sy star, Strike, strike the man - do - line, And light gui - tar.
Now the moon is beam-ing bright, The Gyp-sies dance, the Gyp-sies dance,'Neath the moonbeam's glit-tering ray, Now their figures glance
Ah!.... see, see they trip a - long, O'er the green, O'er the green, List, list the cheer-ful song,
The mer-ry, mer-ry, mer-ry, mer-ry, Mer - ry, mer - ry, mer - ry, mer - ry, Mer - ry, mer - ry, mer - ry, mer - ry tam - bo - rine.

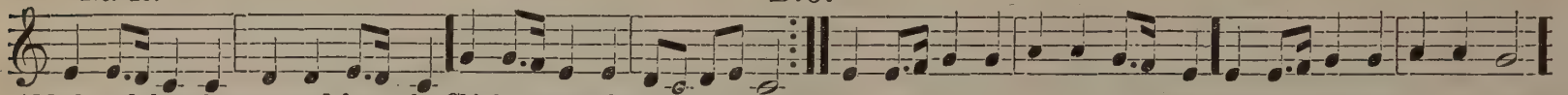
No. 17. LESSON VII. To be practiced after Chapter XIX is learned.



No. 18.

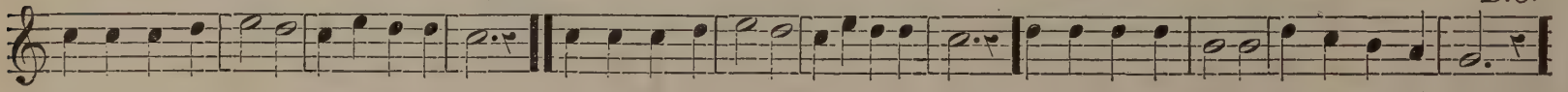

Now to heaven our prayers ascending, God speed the right, Be their zeal in heaven re - cord - ed, With suc-cess in heaven re - ward-ed, God speed the right.
In a no - ble cause contend-ing, God speed the right,

No. 19. *D.C.*

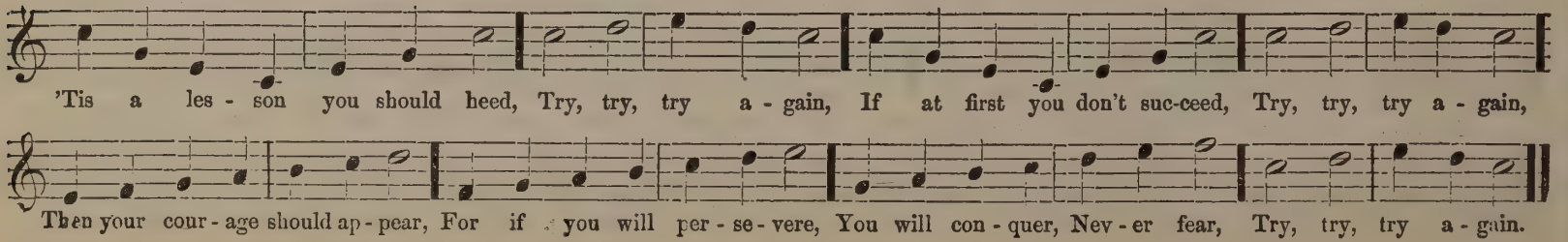

Meek and low - ly, pure and ho - ly, Chief a - mong the bless - ed three, Pi - ty dwell-eth in thy bo - som, Kindness reigneth o'er thy heart.
Turn - ing sad-ness in - to glad - ness, Heav'n born art thou, char - i - ty!
D.C. Gentle thoughts a - lone can sway thee, Judgment hath in thee no part.

No. 20. LESSON VIII. To be practiced after Chapter XX is learned.

Fine. *D.C.*

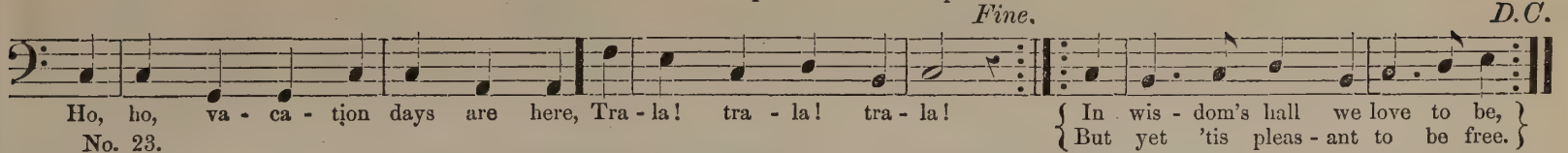


No. 21.

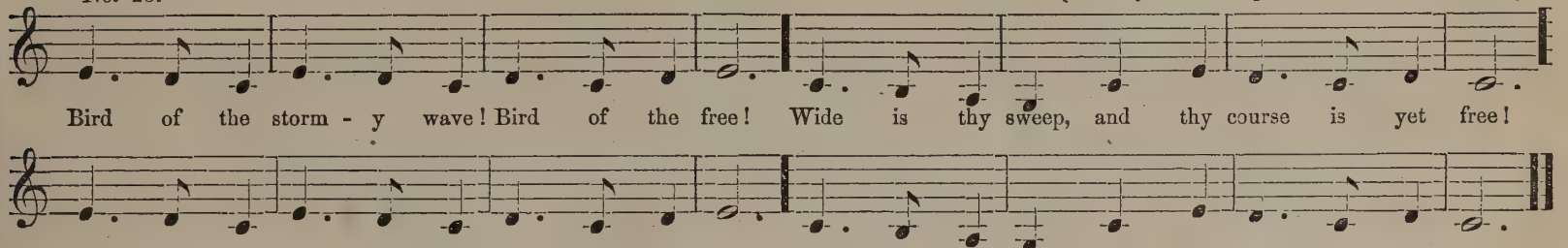

'Tis a les - son you should heed, Try, try, try a - gain, If at first you don't suc-ceed, Try, try, try a - gain,
Then your cour - age should ap - pear, For if you will per - se - vere, You will con - quer, Nev - er fear, Try, try, try a - gain.

No. 22.

LESSON IX. To be practiced after Chapter XXI is learned.

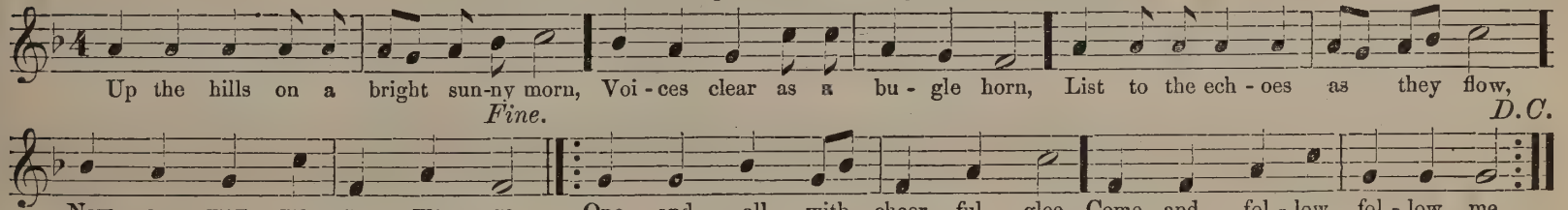


No. 23.

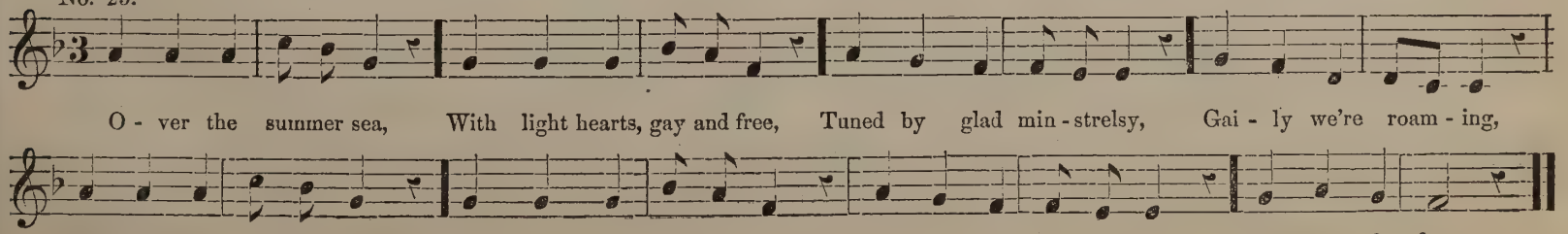

Bird of the storm - y wave! Bird of the free! Wide is thy sweep, and thy course is yet free!
Cleav - ing the blue air, and brush - ing the foam, Air is thy field of sport, O - cean thy home.

No. 24.

LESSON X. To be practiced after Chapter XXII is learned.


Up the hills on a bright sun-ny morn, Voi - ces clear as a bu - gle horn, List to the ech - oes as they flow,
Fine.
D.C.
Now a - way we go, we go. One and all, with cheer - ful glee, Come and fol - low, fol - low me.

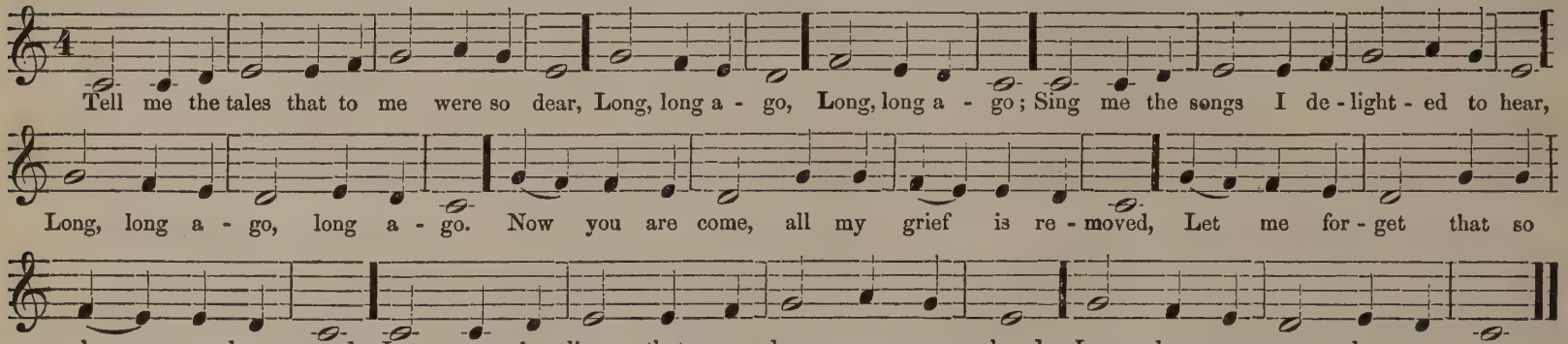
No. 25.


O - ver the summer sea, With light hearts, gay and free, Tuned by glad min - strelsy, Gai - ly we're roam - ing,
Swift flows the rippling tide, Light - ly the zephyrs glide, Round us on eve - ry side, Bright crests do foam.

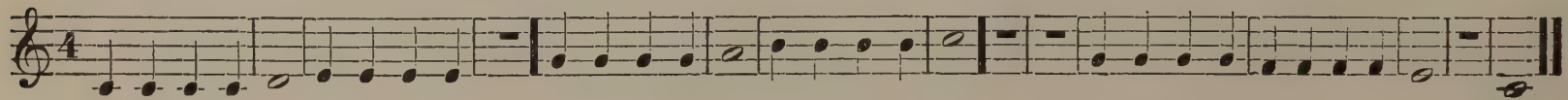
No. 26.

Storm and sunshine, tears and laughter, Mingle in this world of ours, Wait the calm and glad Here-af - ter, Wait for E-den's changless bow'rs.

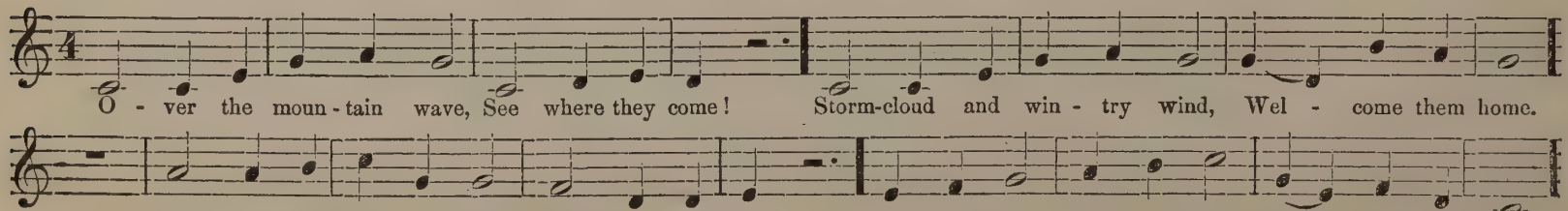
No. 27. LESSON XI. To be practiced after Chapter XXIII is learned.

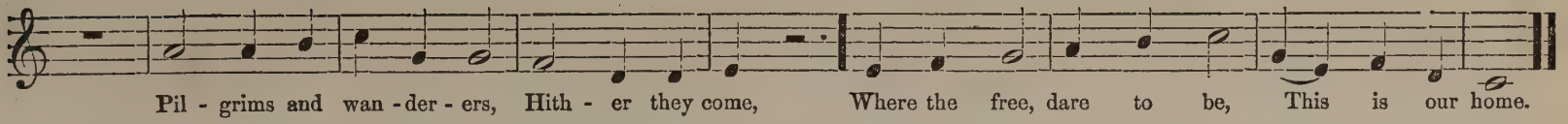

Tell me the tales that to me were so dear, Long, long a - go, Long, long a - go; Sing me the songs I de - light - ed to hear,
Long, long a - go, long a - go. Now you are come, all my grief is re - moved, Let me for - get that so
long you have roved, Let me be - lieve that you love as you loved, Long, long a - go, long a - go.

No. 28.



No. 29.

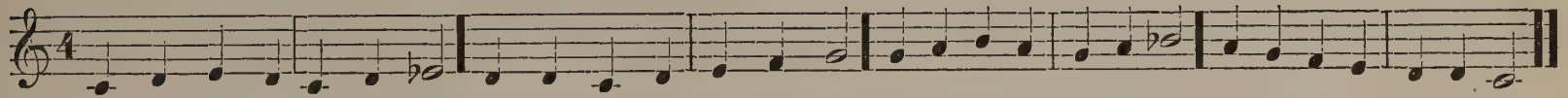

O - ver the moun - tain wave, See where they come! Storm-cloud and win - try wind, Wel - come them home.
Yet where the sounding gale, Howls to the sea, There their song, peals a - long, Deep - toned and free:



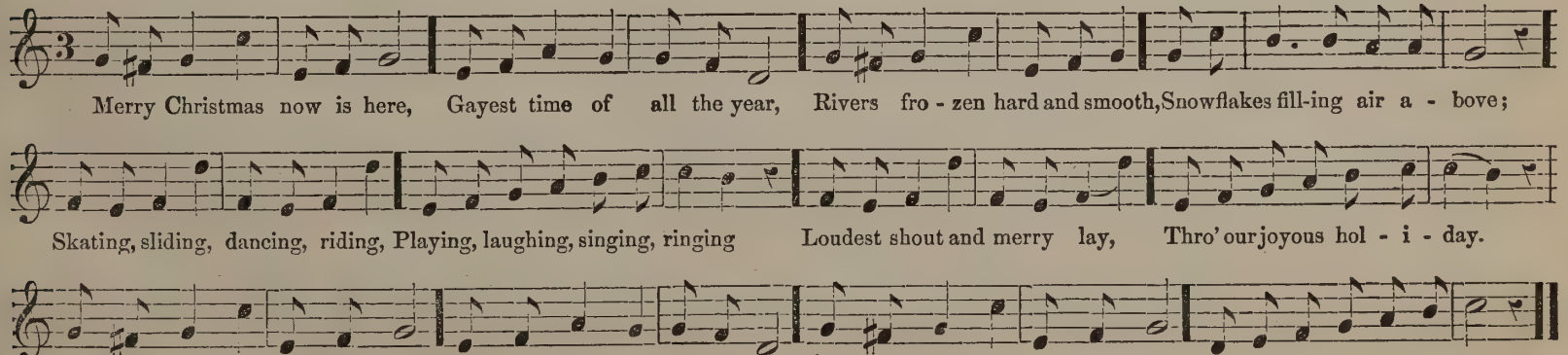
LESSON XII. To be practiced after Chapter XXIV is learned.

No. 30.

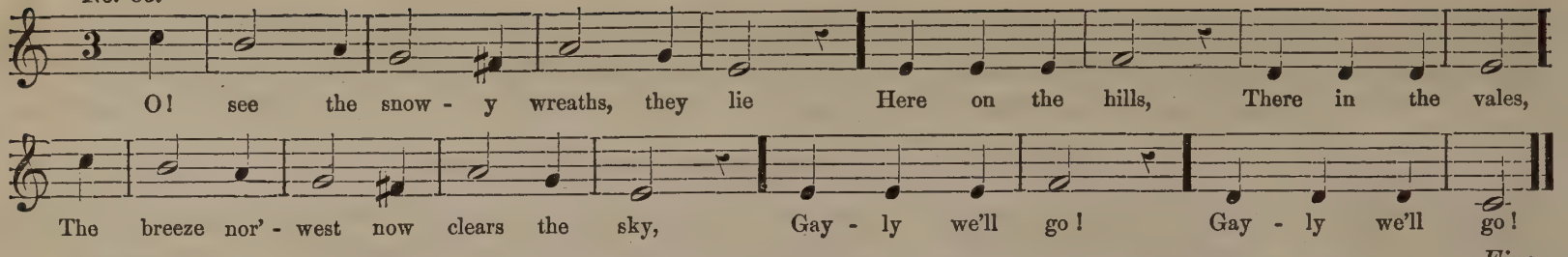
No. 31.



No. 32.

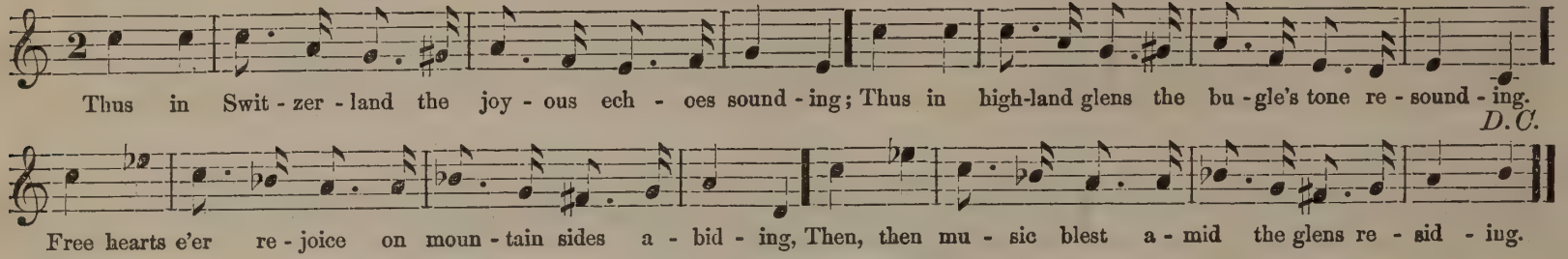

Merry Christmas now is here, Gayest time of all the year, Rivers fro - zen hard and smooth, Snowflakes fill-ing air a - bove;
Skating, sliding, dancing, riding, Playing, laughing, singing, ringing Loudest shout and merry lay, Thro' our joyous hol - i - day.
Eve - ry girl join in the song, Eve - ry boy the tone prolong, Let sweet mu - sic, loud and clear, Fall up-on the list'ning ear.

No. 33.


O! see the snow - y wreaths, they lie Here on the hills, There in the vales,
The breeze nor' - west now clears the sky, Gay - ly we'll go! Gay - ly we'll go!

No. 34.

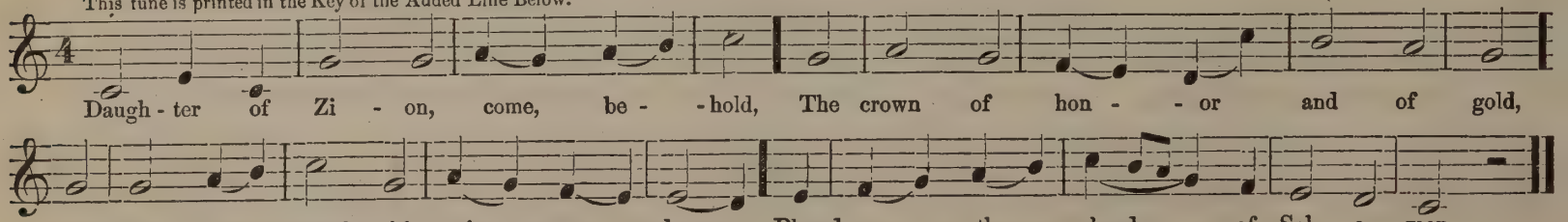
Fine.


Thus in Swit - zer - land the joy - ous ech - oes sound - ing; Thus in high-land glens the bu - gle's tone re - sound - ing.
Free hearts e'er re - joice on moun - tain sides a - bid - ing, Then, then mu - sic blest a - mid the glens re - sid - ing.

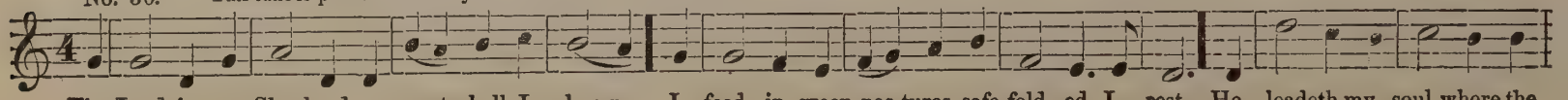
D.C.

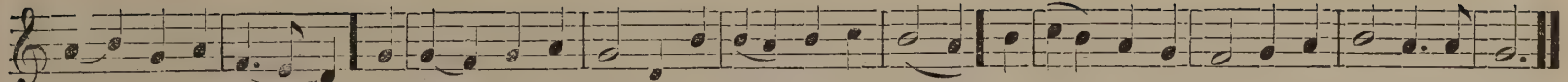
No. 35. LESSON XIII. To be practised after Chapter XXVIII is learned.

This tune is printed in the Key of the Added Line Below.


Daugh - ter of Zi - on, come, be - - hold, The crown of hon - - or and of gold,
Which the glad church with joy un - known, Placed on the head.... of Sol - o - mon.

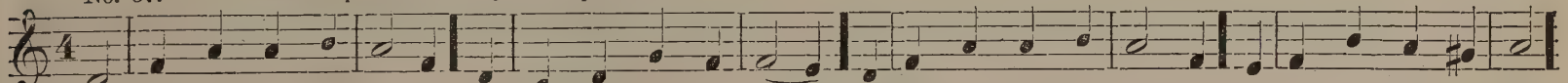
No. 36. This tune is printed in the Key of the Second Line.



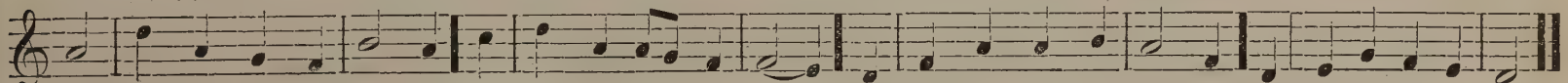


still wa-ters flow,... Re - stores me when wand'ring, re-deems when op - press'd, Re-stores me when wand'ring, Redeems when oppress'd

No. 37. This tune is printed in the Key of the Space Below.

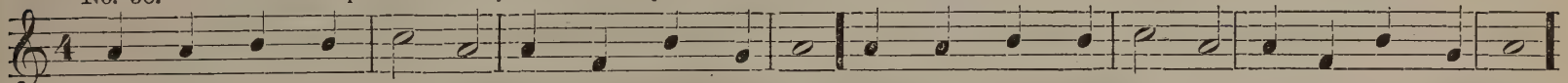


From Greenland's i - cy mountains, From In - dia's cor - al strand, Where Af - ric's sun - ny foun - tains, Roll down their gold - en sand.



From many an - an-cient riv - er, From many a palm - y plain, They call us to de - liv - er, Their land from error's chain.

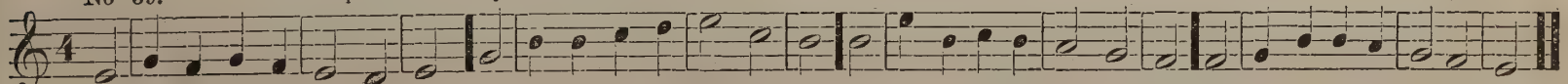
No. 38. This tune is printed in the Key of the Second Space.



Pur - er yet and pur - er, I would be in mind, Dear - er yet, and dear - er, Eve - ry du - ty find.

Hop - ing still and trust - ing God with - out a fear, Pa - tient - ly be - liev - ing, He will make all clear.

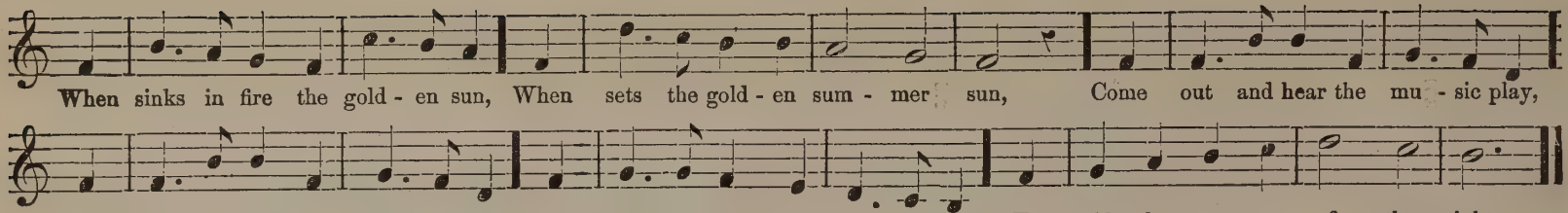
No. 39. This tune is printed in the Key of the First Line.



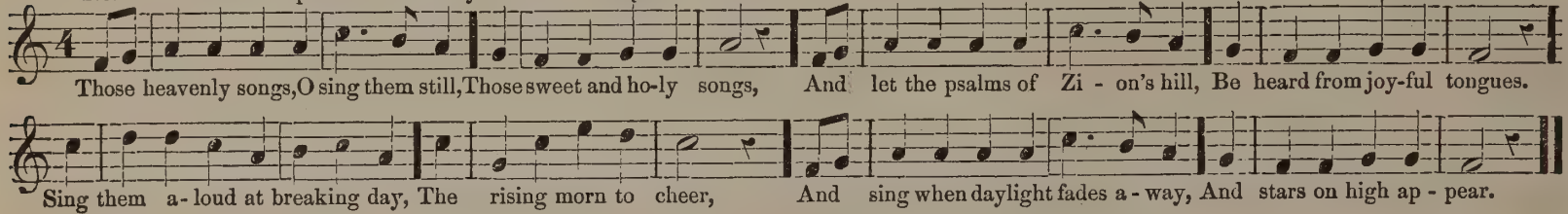
Oh render thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm, thro' a ges past, Has stood, and shall forev-er last.

No. 40. This tune is printed in the Key of the Third Line.

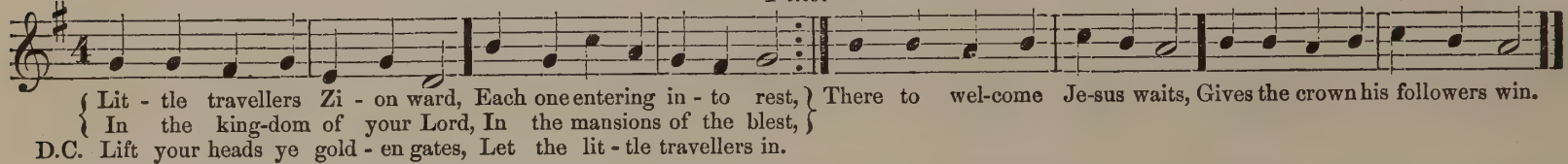
The light of day has fled a - way, The eve - ning sports are well be - gun, For fields are ripe with joy - ous life,


When sinks in fire the gold - en sun, When sets the gold - en sum - mer sun, Come out and hear the mu - sic play,
While stars look down on shad-ows gray, And fire flies dart with ti - ny lights, To aid the songsters of the night.

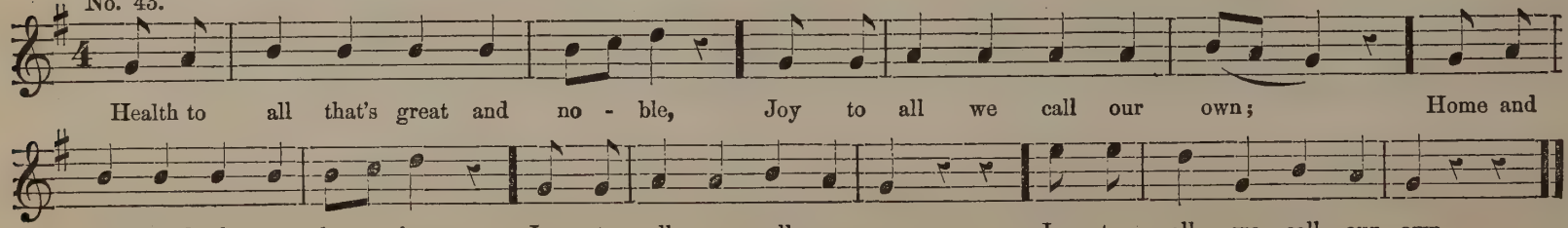
No. 41. This tune is printed in the key of the First Space.


Those heavenly songs, O sing them still, Those sweet and ho-ly songs, And let the psalms of Zi - on's hill, Be heard from joy-ful tongues.
Sing them a-loud at breaking day, The rising morn to cheer, And sing when daylight fades a - way, And stars on high ap - pear.

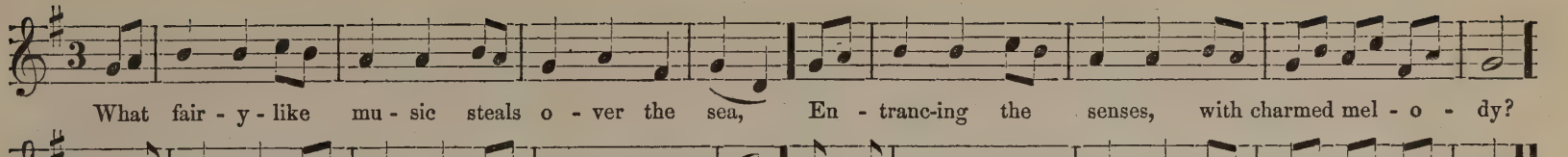
No. 42. LESSON XIV. To be practiced after Chapter XXX is learned.


Fine.
D.C.
{ Lit - tle travellers Zi - on ward, Each one entering in - to rest, } There to wel-come Je-sus waits, Gives the crown his followers win.
{ In the king-dom of your Lord, In the mansions of the blest, }
D.C. Lift your heads ye gold - en gates, Let the lit - tle travellers in.

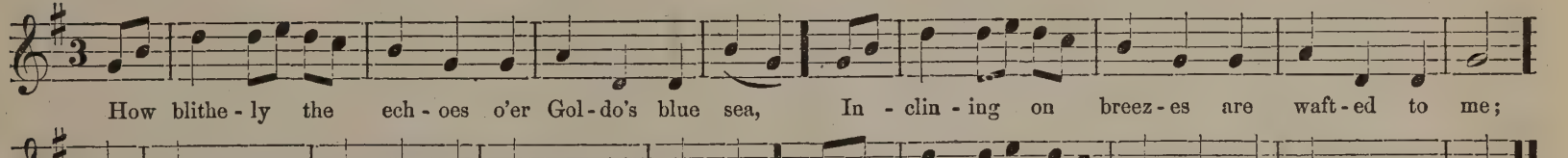
No. 43.


Health to all that's great and no - ble, Joy to all we call our own; Home and
kin - dred al - tars burn - ing, Joy to all we call our own, Joy to all we call our own.

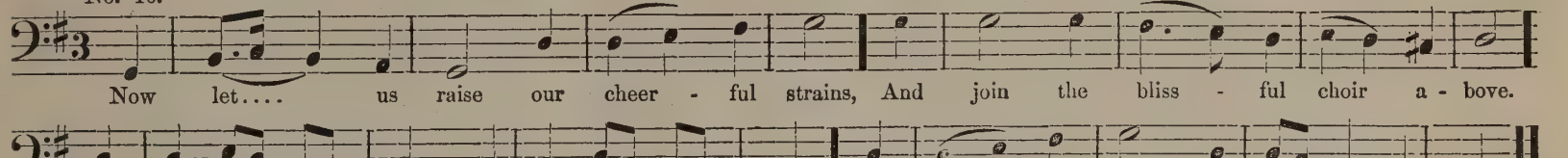
No. 44.


What fair - y - like mu - sic steals o - ver the sea, En - tranc-ing the senses, with charmed mel - o - dy?
'Tis the voice of the mer-maid that floats o'er the main, As she min - gles her song with the gon - do - lier's strain.

No. 45.


How blithe - ly the ech - oes o'er Gol - do's blue sea, In - clin - ing on breez - es are waft - ed to me;
How glist - en the mountains, with gems on their brow, Re - flect - ing the west in its beau - ti - ful glow.

No. 46.

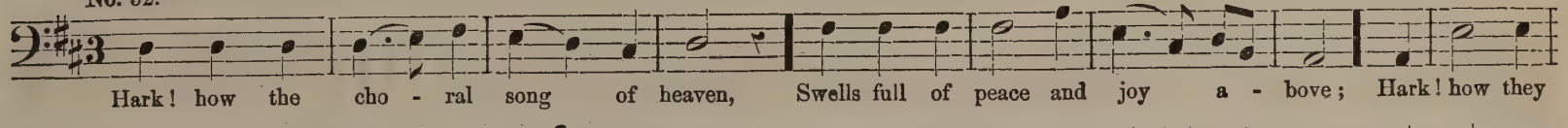

Now let.... us raise our cheer - ful strains, And join the bliss - ful choir a - bove.
There our.... ex - alt - ed Sav - - - iour reigns, And there they sing his won - drous love.

No. 47.

No. 48. LESSON XV. To be practiced after Chapter XXXI is learned.

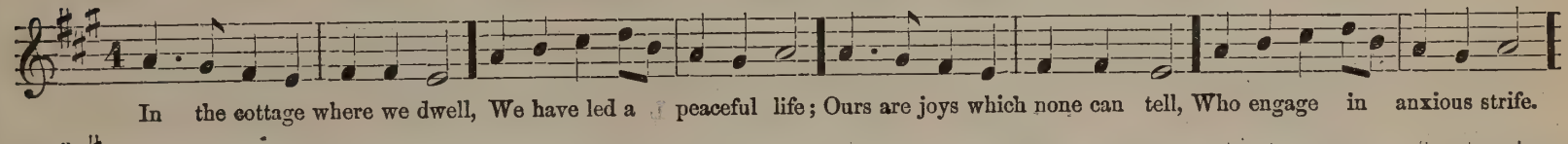
Light by the fireside, and light on the wall, Light fall-ing soft on the loved fa - ces all, Light on the carpet,and warmth thro' the room,
No. 49.
Light pervades as day-light fades, the eve - ning gloom. Come! come! come! Sound a - gain, Joy - ous strain,
Driv - ing off dull care and pain, Joy - ous lay, meas-ure gay, Sound the strains a - gain; Hark! we hear the
glad-some voice, Bid - ding eve - ry heart re - joice, Sound a - gain, Joy - ous strain, Driv - ing care a - way.
No. 50.
Call me not in - do - lent beg - gar and bold e - nough, Fain would I learn both to knit and to sew.
Two lit - tle broth - ers at home, when they're old e - nough, They will work hard for the gifts you be - stow.
D.C. Give me some food for my moth - er in char - i - ty, Give me some food and then I will be gone.
D.C.
Pi - ty kind gen - tle - men, friends of hu - man - i - ty, Cold blows the wind, and the night's com - ing on.
No. 51.
Loud swell the peal - ing or - gan notes; Breathe forth your soul in rap - - tures high;

No. 52.


Hark! how the cho - ral song of heaven, Swells full of peace and joy a - bove; Hark! how they
strike their gold - en harps, And raise the tune - ful notes of love! And raise the tune - ful notes of love.

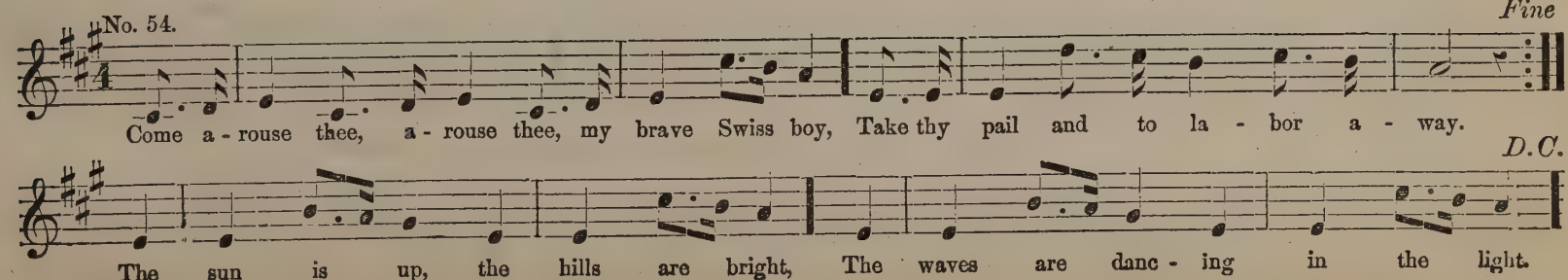
No. 53.

LESSON XVI. To be practiced after Chapter XXXII is learned.


In the cottage where we dwell, We have led a peaceful life; Ours are joys which none can tell, Who engage in anxious strife.
Though but lowly be our state, Yet con-tented with our lot, We en - vy not the proud and great, Happy in our humble cot.

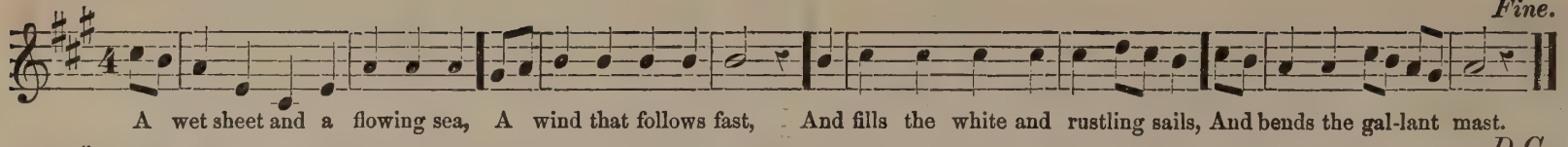
No. 54.

Fine

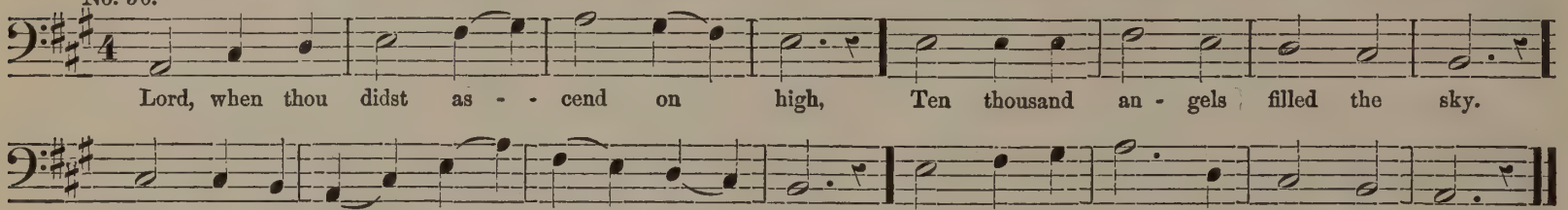

Come a - rouse thee, a - rouse thee, my brave Swiss boy, Take thy pail and to la - bor a - way.
The sun is up, the hills are bright, The waves are danc - ing in the light.

D.C.

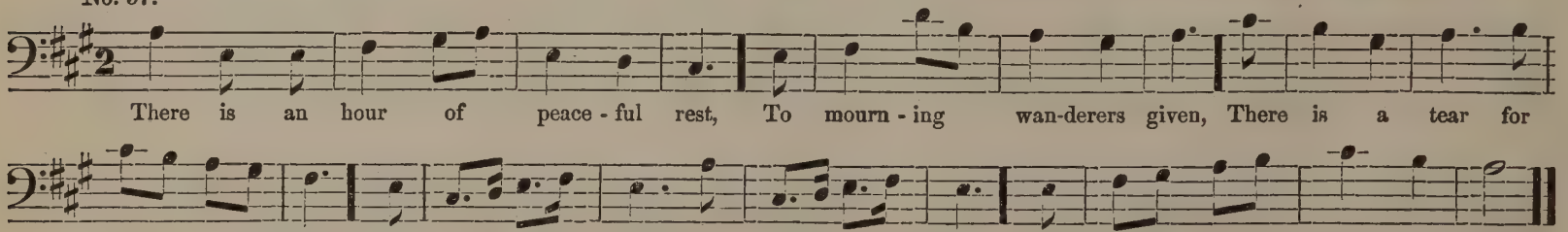
No. 55.


Fine.
A wet sheet and a flowing sea, A wind that follows fast, And fills the white and rustling sails, And bends the gal-lant mast.
D.C.
And bends the gallant mast, my boys, When like an ea-gle free, A - way the good ship flies, and leaves Co - lum - bia on our lee.

No. 56.


Lord, when thou didst as - - cend on high, Ten thousand an - gels filled the sky.
Those heavenly guards a - - round thee wait, Like chariots that at - tend thy state.

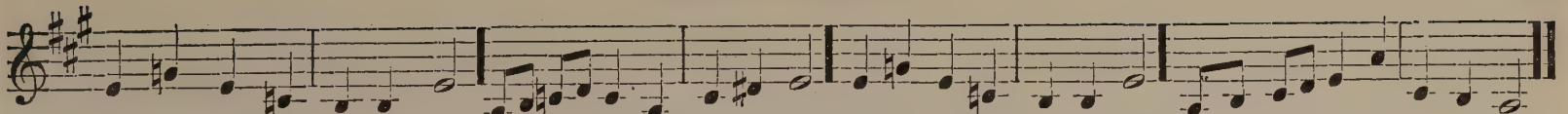
No. 57.


There is an hour of peace - ful rest, To mourn - ing wan-derers given, There is a tear for
souls dis - tressed, A balm for eve - ry wound - ed breast, 'Tis found a - - lone in heaven.

No. 58.

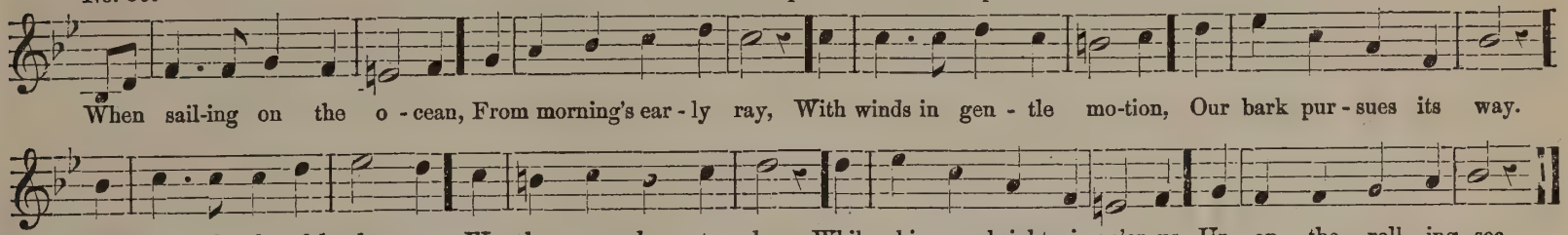
LESSON XVII. To be learned after Chapter XXXIII is learned.

When the birds have vanished all, And the leaves in show-ers fall, And the drifting clouds do fly, O'er November's troubled sky


Then with cheer-ful hearts we raise, To our Father songs of praise, Then with cheerful hearts we raise, To our Father songs of praise.

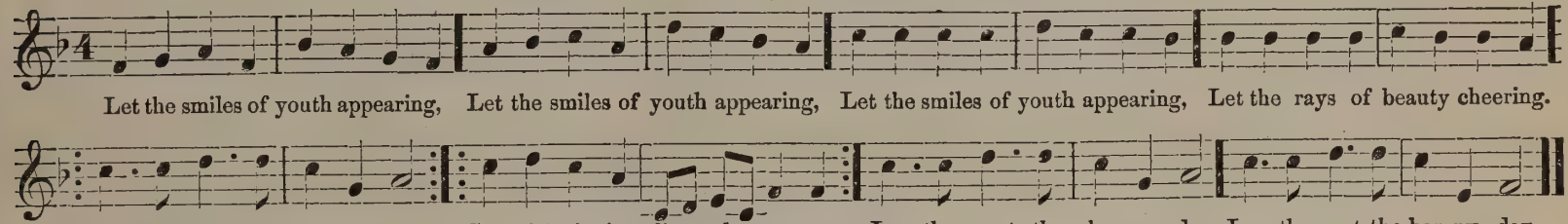
No. 59.

LESSON XVIII. To be practiced after Chapter XXXIV is learned.

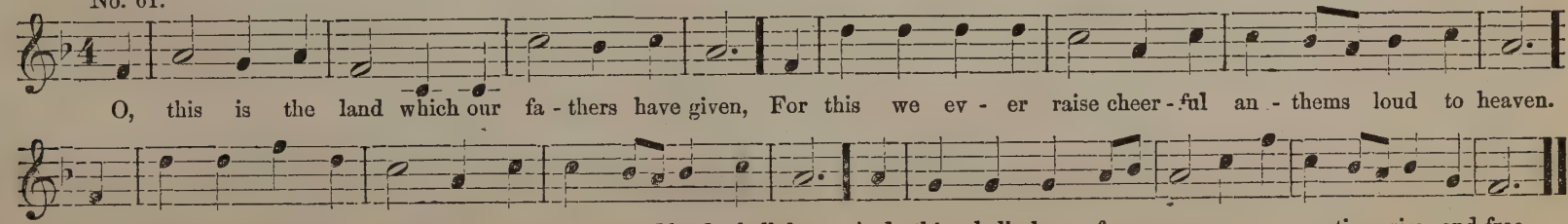

When sail-ing on the o - cean, From morning's ear - ly ray, With winds in gen - tle mo-tion, Our bark pur - sues its way.
Then wake the cheerful cho - rus, We love, we love to be, While skies are brightening o'er us, Up - on the roll - ing sea.

No. 60.

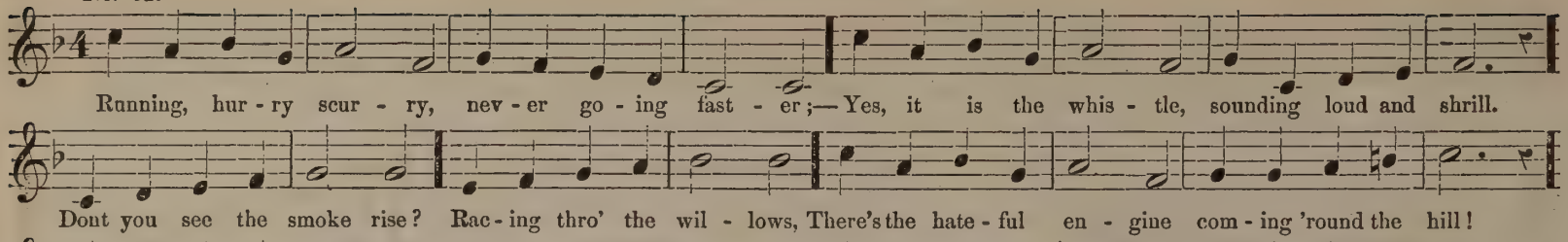
LESSON XIX. To be practiced after Chapter XXXV is learned.


Let the smiles of youth appearing, Let the smiles of youth appearing, Let the smiles of youth appearing, Let the rays of beauty cheering.
Drive the gloom of care a - way, Cheerful singing, live - ly measure, Lengthen out the hap-py day, Lengthen out the hap-py day.

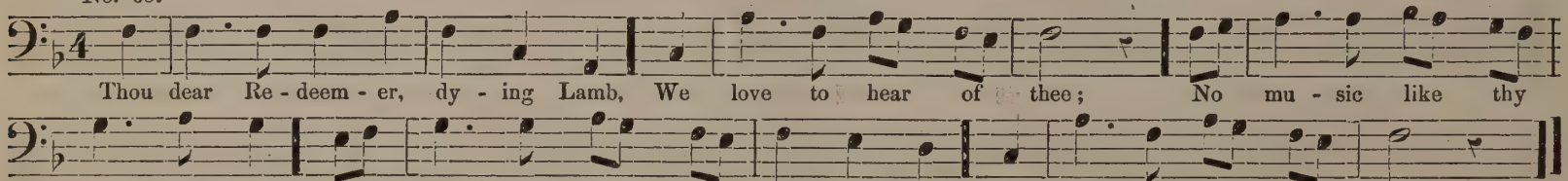
No. 61.


O, this is the land which our fa - thers have given, For this we ev - er raise cheer - ful an - thems loud to heaven.
The land our fa-thers gave us, a sa - cred land shall be, And this shall be for - ev - er, a na - tion wise and free.

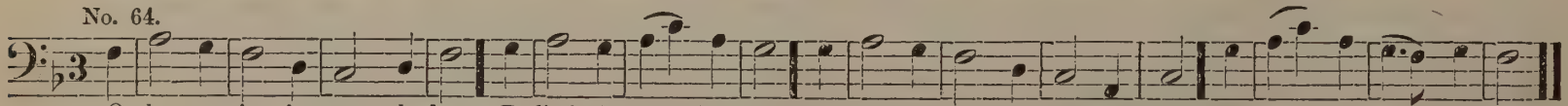
No. 62.


Running, hur - ry scur - ry, nev - er go - ing fast - er;—Yes, it is the whis - tle, sounding loud and shrill.
Dont you see the smoke rise? Rac - ing thro' the wil - lows, There's the hate - ful en - gine com - ing 'round the hill!
Dash-ing, crashing, on we trav - el, O - ver mud, and dust, and grav - el, Aim - ing for the rail - road sta - tion,
yet so far a - way. There's the soot - y fire - man, how he rings the bell! We are just in sea - son, All, then all is well!

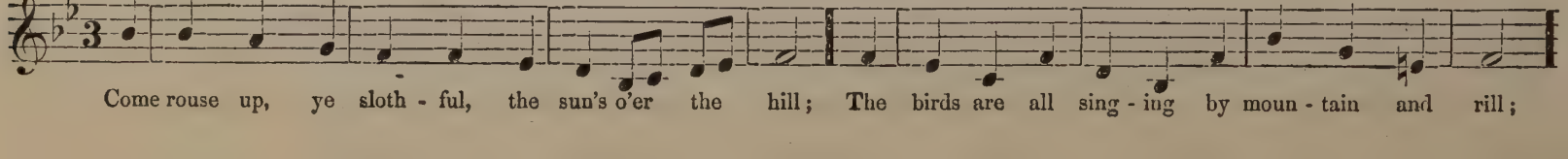
No. 63.


Thou dear Re - deem - er, dy - ing Lamb, We love to hear of thee; No mu - sic like thy
charm - ing name, No mu - sic like thy charm - ing name, Nor half so sweet can be.

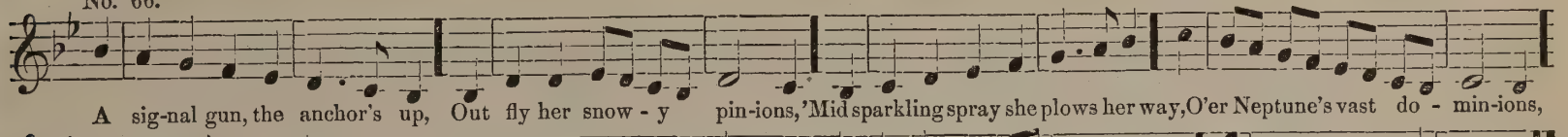
No. 64.



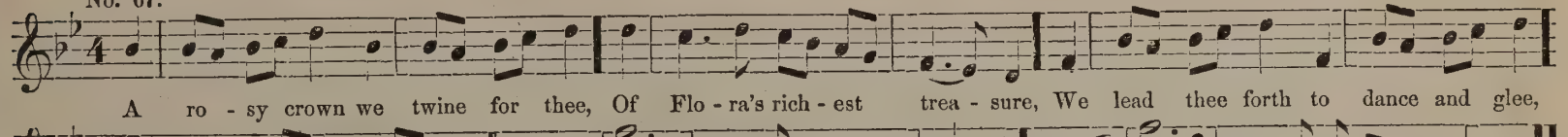
No. 65. **LESSON XX.** To be practiced after Chapter XXXVI is learned.



No. 66.

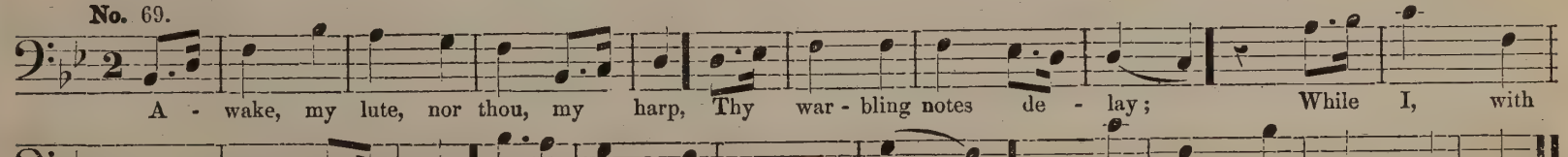

A sig-nal gun, the anchor's up, Out fly her snow - y pin-ions, 'Mid sparkling spray she plows her way, O'er Neptune's vast do - min-ions,
And far a - way 'mid foam and spray, Glides swift, with stately motion, The warrior ship new deeds to do, On her own dark blue o - cean.

No. 67.

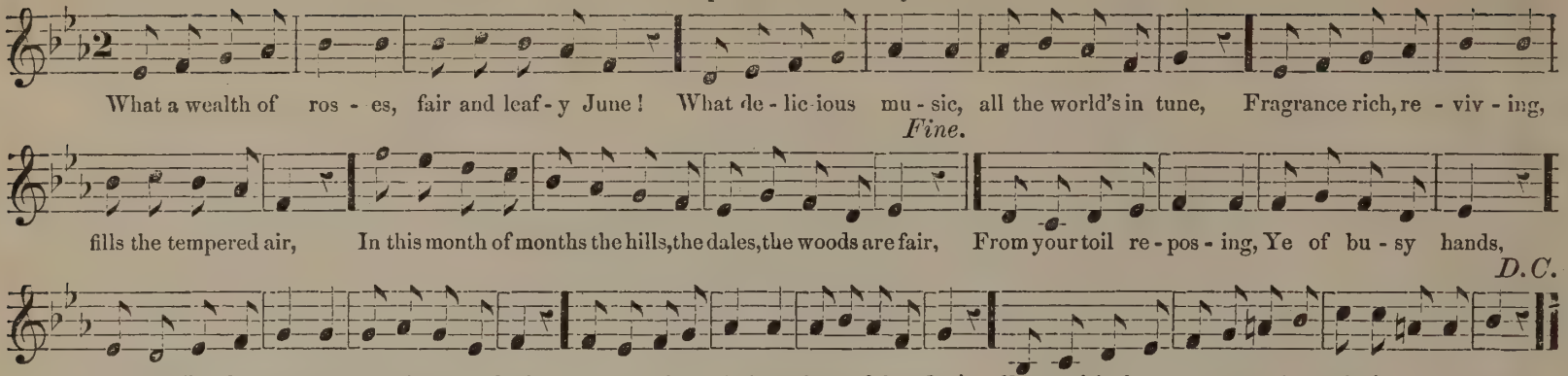

A ro - sy crown we twine for thee, Of Flo - ra's rich - est trea - sure, We lead thee forth to dance and glee,
To mirth and youthful plea - sure, Take, O take the ro - sy, the ro - sy crown, Take, O take the ro - sy, the ro - sy crown.

No. 68.

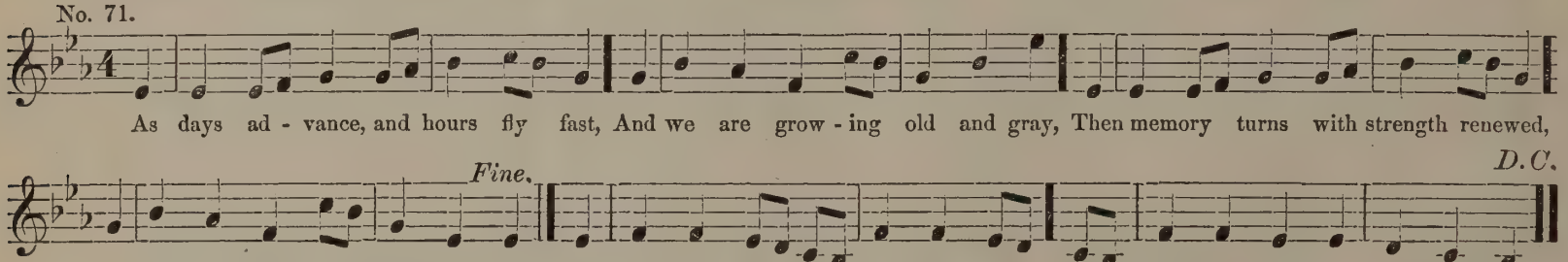
No. 69.


A - wake, my lute, nor thou, my harp, Thy war - bling notes de - lay; While I, with
ear - ly hymns of joy, Pre - vent the dawn - ing day, Pre - vent the dawn - ing day.

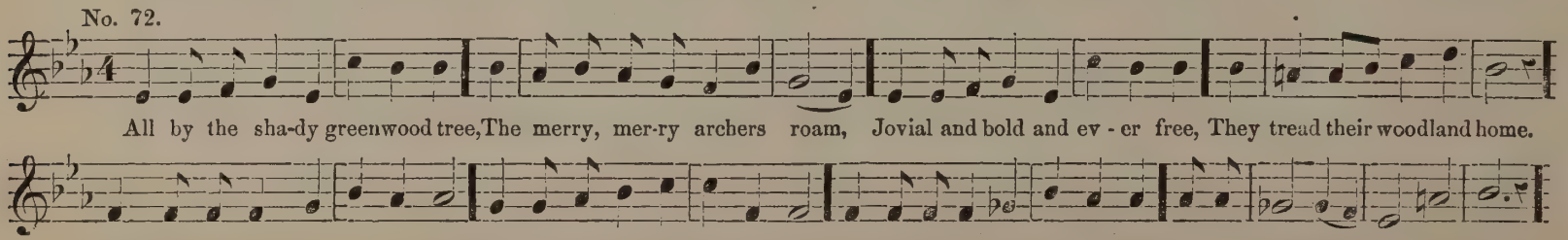
No. 70. LESSON XXI. To be practiced after Chapter XXXVII is learned.

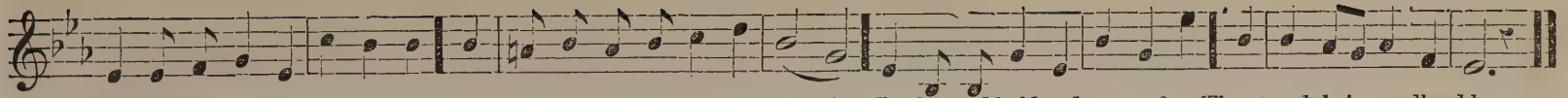

What a wealth of ros - es, fair and leaf - y June! What de - lic - ious mu - sic, all the world's in tune, Fragrance rich, re - viv - ing,
Fine.
fills the tempered air, In this month of months the hills, the dales, the woods are fair, From your toil re - pos - ing, Ye of bu - sy hands,
D.C.
View a-while the treasures, strewn o'er ma-ny lands, He the wondrous Artist, painter, of these flow'rs, He may claim from you a part, from Labor's wea-ry hours.

No. 71.


As days ad - vance, and hours fly fast, And we are grow - ing old and gray, Then memory turns with strength renewed,
Fine.
D.C.
To childhood's hap - py, thoughtless day. When af - ter in - sects on the wing, When af - ter flow'rets of the Spring.

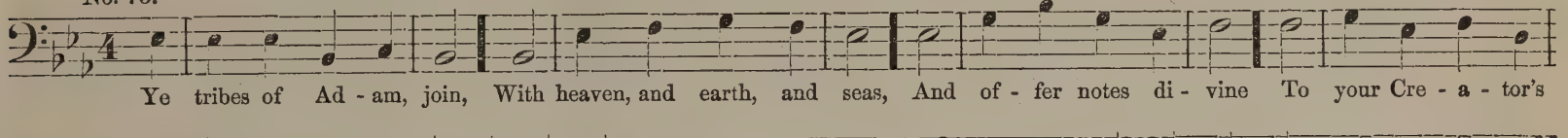
No. 72.


All by the sha-dy greenwood tree, The merry, mer-ry archers roam, Jovial and bold and ev - er free, They tread their woodland home.
Rov - ing beneath the moon's soft light, Or in the thick embow'ring shade, List'ning the tale with dear delight, Of a wandering syl-van maid.

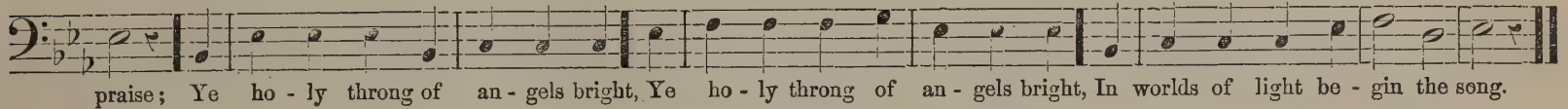


All by the shady greenwood tree, The mer-ry, mer-ry archers roam! Jo-vial and bold and ev - er free, They tread their woodland home.

No. 73.

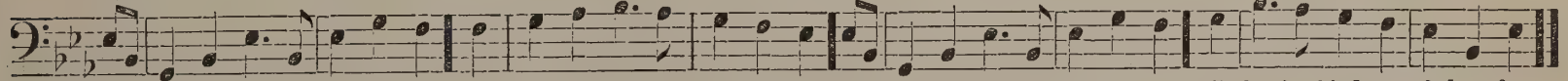


Ye tribes of Ad - am, join, With heaven, and earth, and seas, And of - fer notes di - vine To your Cre - a - tor's



praise; Ye ho - ly throng of an - gels bright, Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

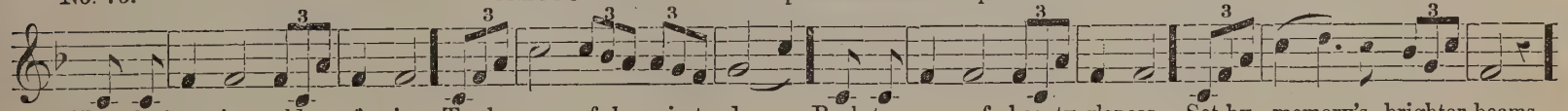
No. 74.



A - wake, my soul, in joy-ful lays, And sing thy great Re-deemer's praise, He just-ly claims a song from me! His lov-ing kindness, oh, how free.

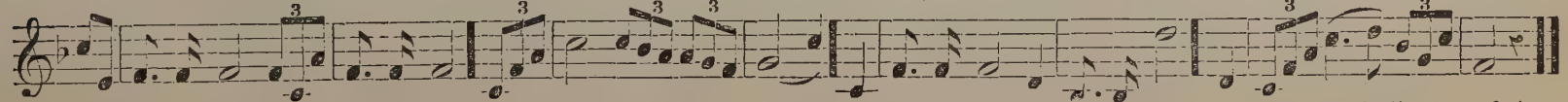
No. 75.

LESSON XXII. To be practiced after Chapter XXXIX is learned.



When the heart in golden fancies, To the sway of hap-piest dreams, Back to scenes of beauty glances, Set by memory's brighter beams.

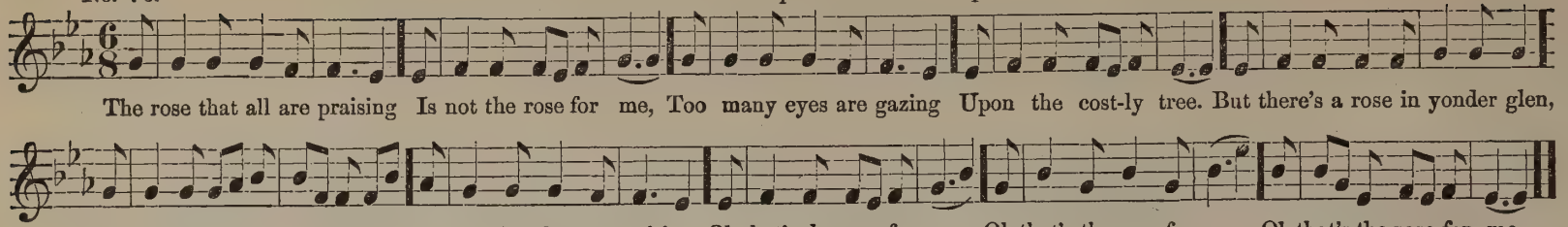
Then I see that vale of fountains, Where the Alp flow'rs woo the gale, Un - der all the snow-clad mountains, Singing o'er the beauteous vale.



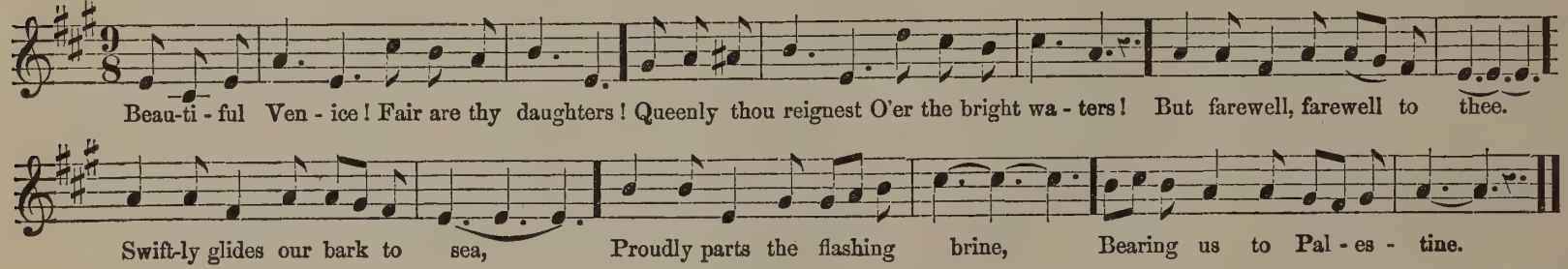
O Cha - mouni, sweet Cha - mouni, O the vale of Cha - mou - ni, O Cha-mou-ni, O Cha-mou-ni, O Cha-mouni, Sweet vale!

No. 76.

LESSON XXIII. To be practiced after Chapter XL is learned.


The rose that all are praising Is not the rose for me, Too many eyes are gazing Upon the cost-ly tree. But there's a rose in yonder glen,
That shuns the gaze of oth-er men, For me its blossoms raising. Oh,that's the rose for me, Oh,that's the rose for me. Oh,that's the rose for me.

No. 77.


Beau-ti - ful Ven - ice! Fair are thy daughters! Queenly thou reignest O'er the bright wa - ters! But farewell, farewell to thee.
Swift-ly glides our bark to sea, Proudly parts the flashing brine, Bearing us to Pal - es - tine.

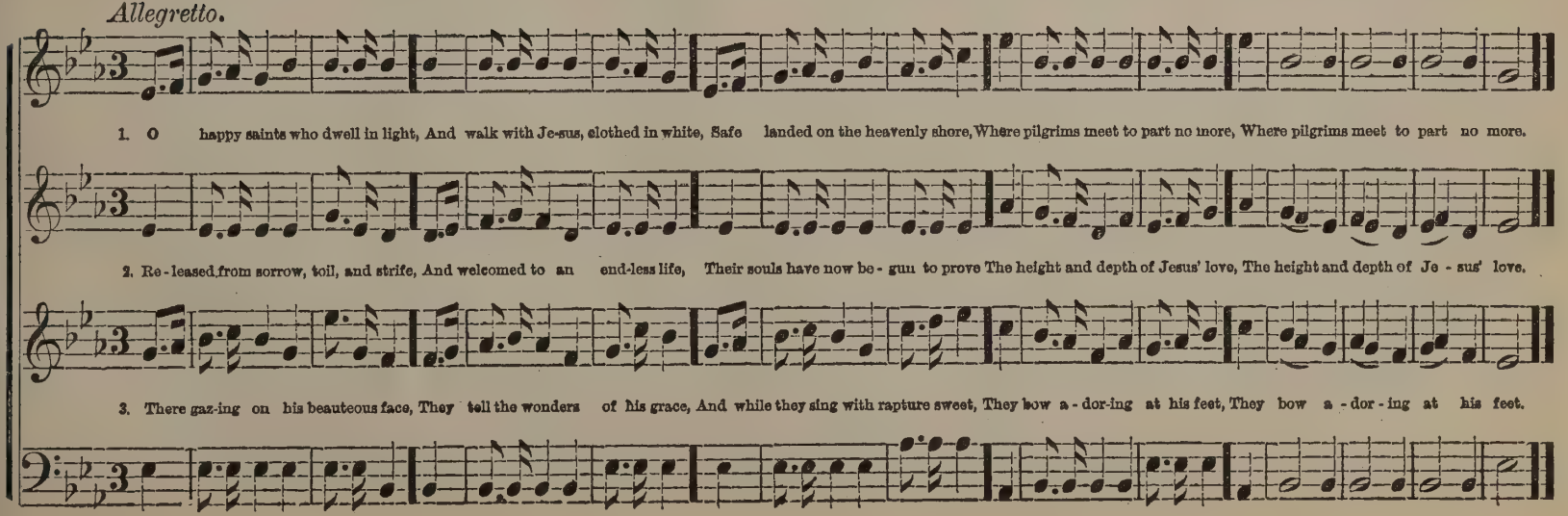
END OF PRACTICE LESSONS.

JOHNSON'S

CHORUS CHOIR INSTRUCTION BOOK.

CRANDALL. L. M.

A. N. JOHNSON.


Allegretto.
1. O happy saints who dwell in light, And walk with Je-sus, clothed in white, Safe landed on the heavenly shore, Where pilgrims meet to part no more, Where pilgrims meet to part no more.
2. Re-leased from sorrow, toil, and strife, And welcomed to an end-less life, Their souls have now be-gun to prove The height and depth of Jesus' love, The height and depth of Je-sus' love.
3. There gaz-ing on his beauteous face, They tell the wonders of his grace, And while they sing with rapture sweet, They bow a-dor-ing at his feet, They bow a-dor-ing at his feet.

NEWFIELD. L. M.

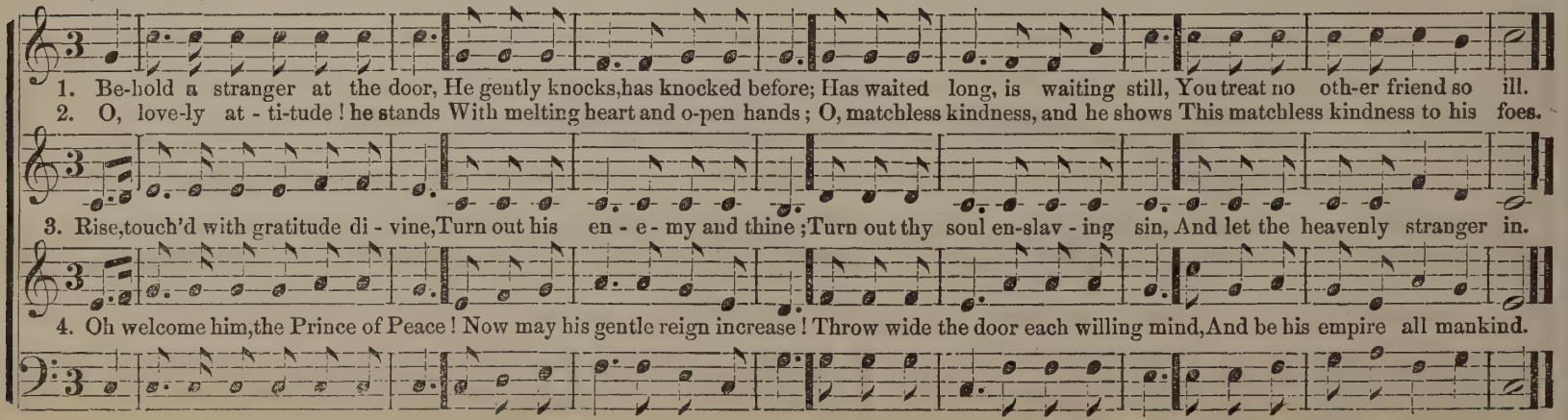
Moderato.

1. Awake, our souls, away, our fears, Let ev'ry trembling tho't be gone ; Awake and run..... the heav'nly race, . . . And put a cheer-ful cour-age on.
2. True 'tis a strait and thorny road, And mortal spirits tire and faint; But they for-get . . the mighty God, . . . Who feeds the strength of eve-ry saint.
3. The mighty God, whose matchless pow'r, Is ever new, and ever young; And firm en - dures . . . while endless years . . . Their ev-er - lasting cir - cles run.
4. Swift as an ea-gle cuts the air, We'll mount aloft to thine abode; On wings of love . . . . our souls shall fly, ... Nor tire a - mid . . . . the heavenly road.

PALM. L. M.

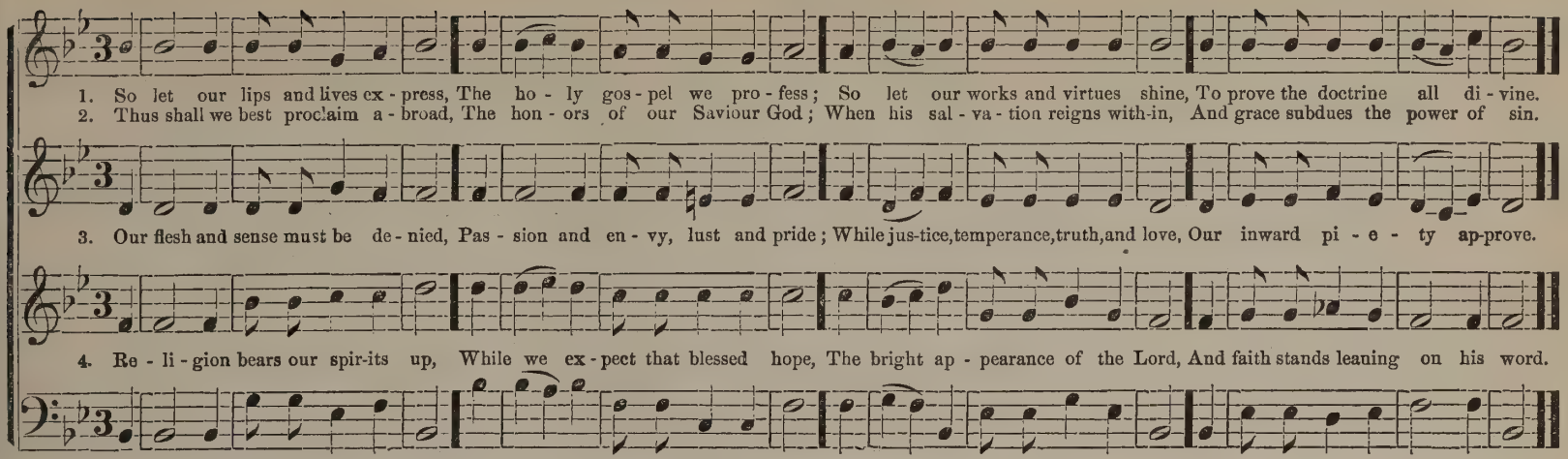
GEO. F. ROOT.

Moderato.


1. Be-hold a stranger at the door, He gently knocks, has knocked before; Has waited long, is waiting still, You treat no oth-er friend so ill.
2. O, love-ly at - ti-tude ! he stands With melting heart and o-pen hands ; O, matchless kindness, and he shows This matchless kindness to his foes.
3. Rise, touch'd with gratitude di - vine, Turn out his en - e - my and thine ; Turn out thy soul en-slav - ing sin, And let the heavenly stranger in.
4. Oh welcome him, the Prince of Peace ! Now may his gentle reign increase ! Throw wide the door each willing mind, And be his empire all mankind.

TEMPLE CHANT L. M.

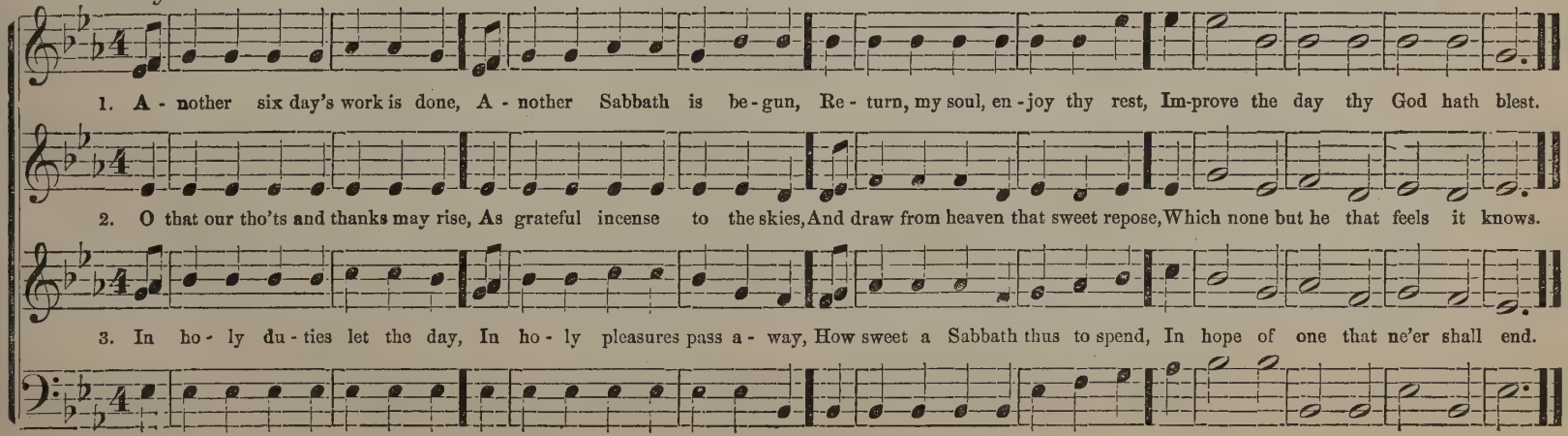
CHAS. ZEUNER.


1. So let our lips and lives ex - press, The ho - ly gos - pel we pro - fess; So let our works and virtues shine, To prove the doctrine all di - vine.
2. Thus shall we best proclaim a - broad, The hon - ors of our Saviour God; When his sal - va - tion reigns with-in, And grace subdues the power of sin.
3. Our flesh and sense must be de - nied, Pas - sion and en - vy, lust and pride; While jus-tice, temperance, truth, and love, Our inward pi - e - ty ap-prove.
4. Re - li - gion bears our spir-its up, While we ex - pect that blessed hope, The bright ap - pearance of the Lord, And faith stands leaning on his word.

KIDDOO. L. M.

Allegretto.

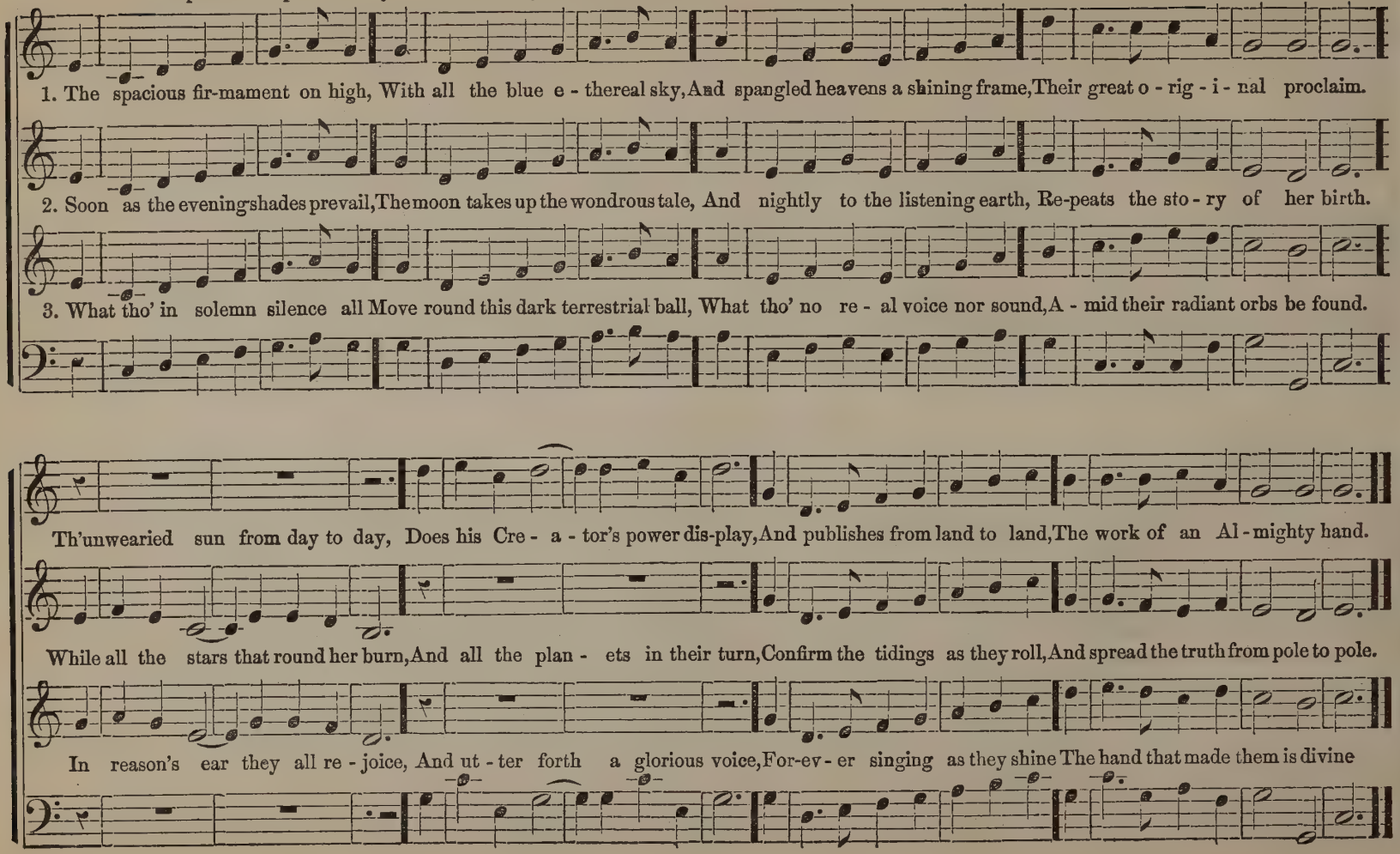
A. N. JOHNSON.


1. A - nother six day's work is done, A - nother Sabbath is be - gun, Re - turn, my soul, en - joy thy rest, Im-prove the day thy God hath blest.
2. O that our tho'ts and thanks may rise, As grateful incense to the skies, And draw from heaven that sweet repose, Which none but he that feels it knows.
3. In ho - ly du - ties let the day, In ho - ly pleasures pass a - way, How sweet a Sabbath thus to spend, In hope of one that ne'er shall end.

CANADEA. L. M.

A. N. JOHNSON.

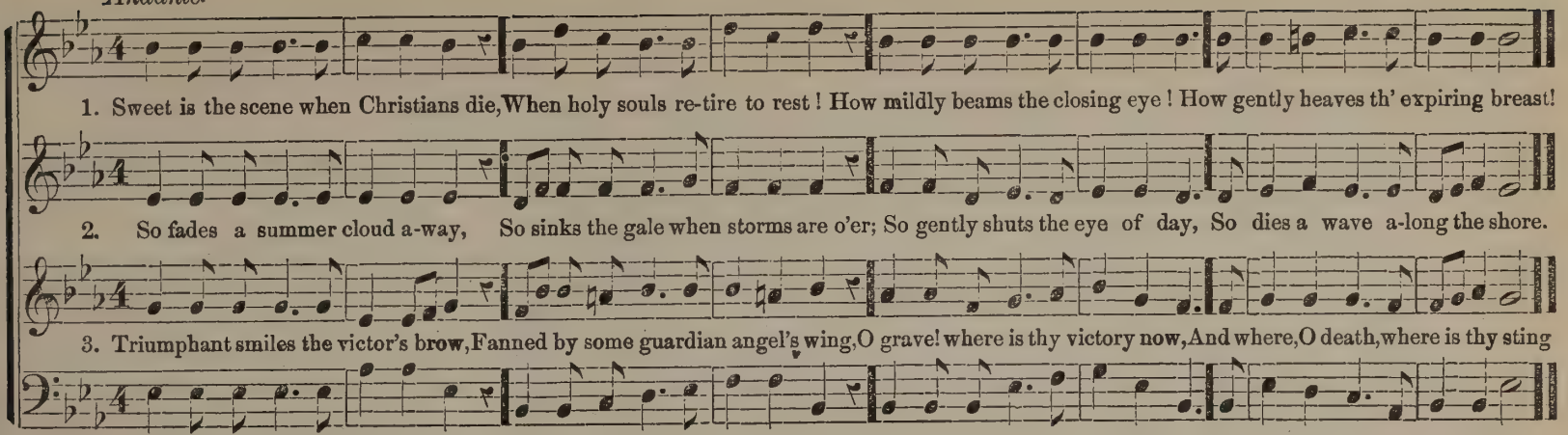
Adapted to be practiced by note after Chapter XXI is learned.


1. The spacious fir-mament on high, With all the blue e - thereal sky, And spangled heavens a shining frame, Their great o - rig - i - nal proclaim.
2. Soon as the evening shades prevail, The moon takes up the wondrous tale, And nightly to the listening earth, Re-peats the sto - ry of her birth.
3. What tho' in solemn silence all Move round this dark terrestrial ball, What tho' no re - al voice nor sound, A - mid their radiant orbs be found.
Th'unwearied sun from day to day, Does his Cre - a - tor's power dis-play, And publishes from land to land, The work of an Al - mighty hand.
While all the stars that round her burn, And all the plan - ets in their turn, Confirm the tidings as they roll, And spread the truth from pole to pole.
In reason's ear they all re - joice, And ut - ter forth a glorious voice, For-ev - er singing as they shine The hand that made them is divine

DUPAGE. L. M.

A. J. ABBEY.

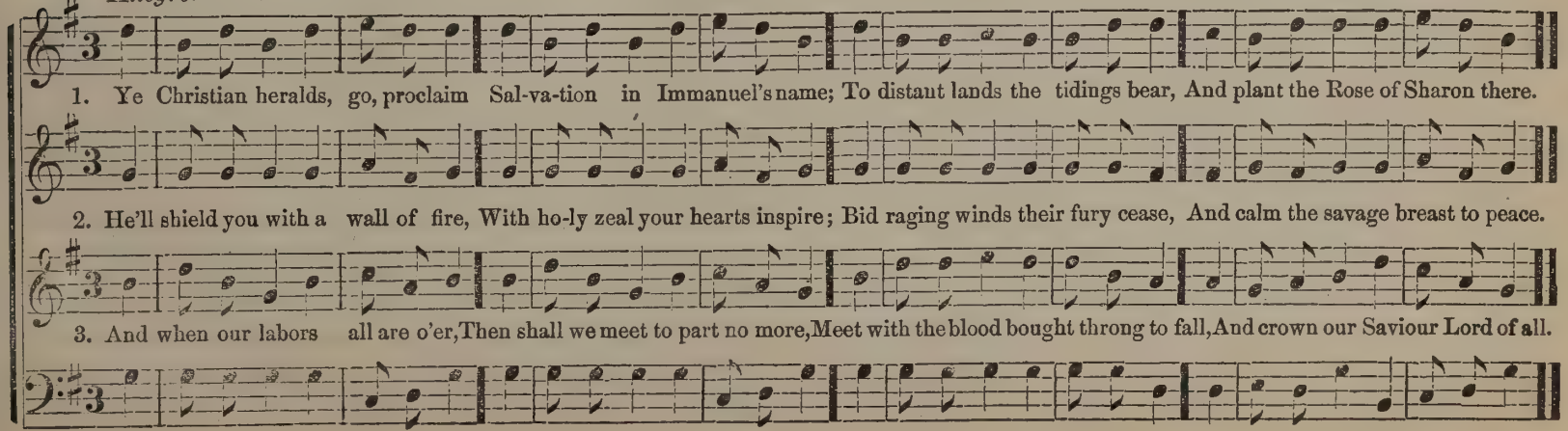
Andante.


1. Sweet is the scene when Christians die, When holy souls re-tire to rest! How mildly beams the closing eye! How gently heaves th' expiring breast!
2. So fades a summer cloud a-way, So sinks the gale when storms are o'er; So gently shuts the eye of day, So dies a wave a-long the shore.
3. Triumphant smiles the victor's brow, Fanned by some guardian angel's wing, O grave! where is thy victory now, And where, O death, where is thy sting

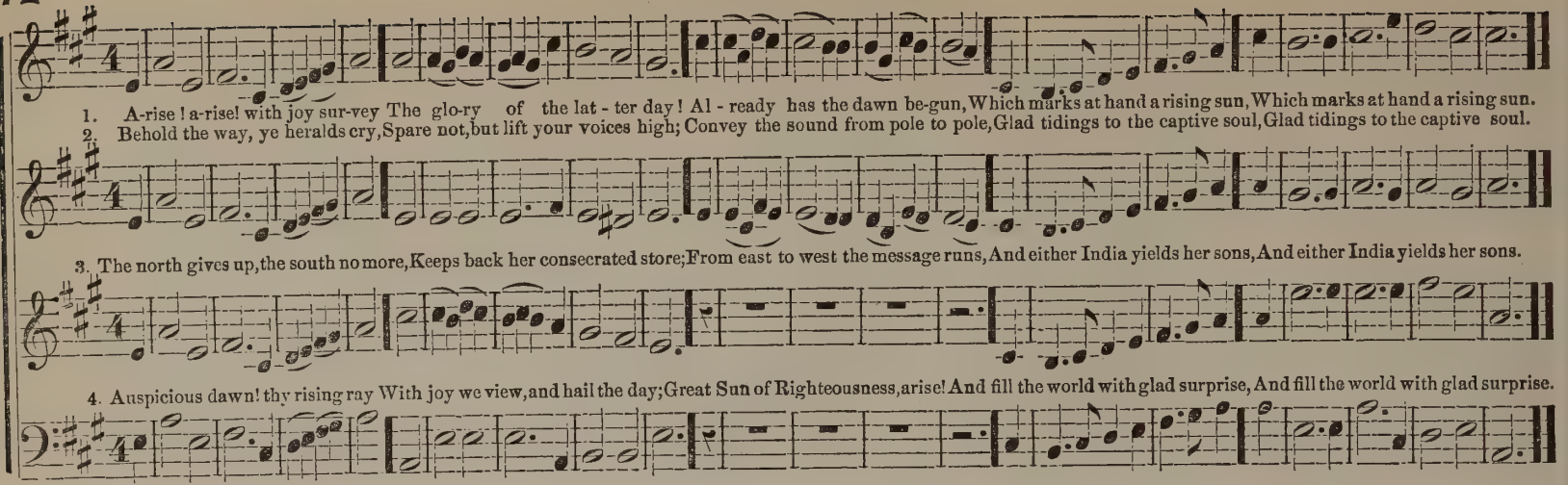
WALLOOMSAC. L. M.

A. N. JOHNSON.

Allegro.


1. Ye Christian heralds, go, proclaim Sal-va-tion in Immanuel's name; To distant lands the tidings bear, And plant the Rose of Sharon there.
2. He'll shield you with a wall of fire, With ho-ly zeal your hearts inspire; Bid raging winds their fury cease, And calm the savage breast to peace.
3. And when our labors all are o'er, Then shall we meet to part no more, Meet with the blood bought throng to fall, And crown our Saviour Lord of all.

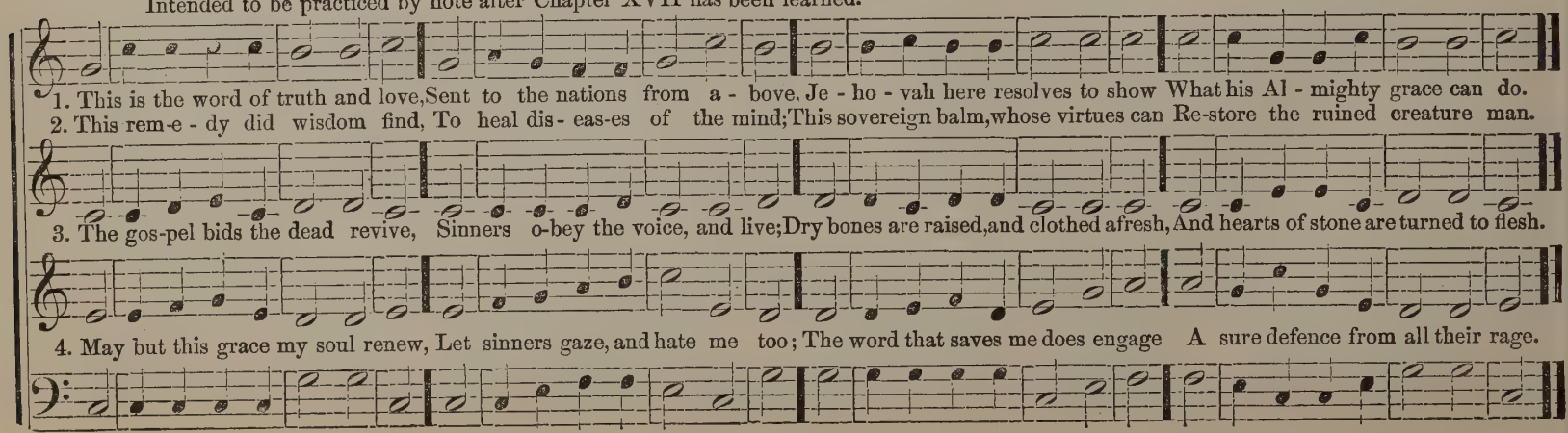
MARION. L. M.


1. A-rise ! a-rise! with joy sur-vey The glo-ry of the lat - ter day ! Al - ready has the dawn be-gun, Which marks at hand a rising sun, Which marks at hand a rising sun.
2. Behold the way, ye heralds cry, Spare not, but lift your voices high; Convey the sound from pole to pole, Glad tidings to the captive soul, Glad tidings to the captive soul.
3. The north gives up, the south no more, Keeps back her consecrated store; From east to west the message runs, And either India yields her sons, And either India yields her sons.
4. Auspicious dawn! thy rising ray With joy we view, and hail the day; Great Sun of Righteousness, arise! And fill the world with glad surprise, And fill the world with glad surprise.

BOWMAN. L. M.

A. N. JOHNSON.

Intended to be practiced by note after Chapter XVII has been learned.

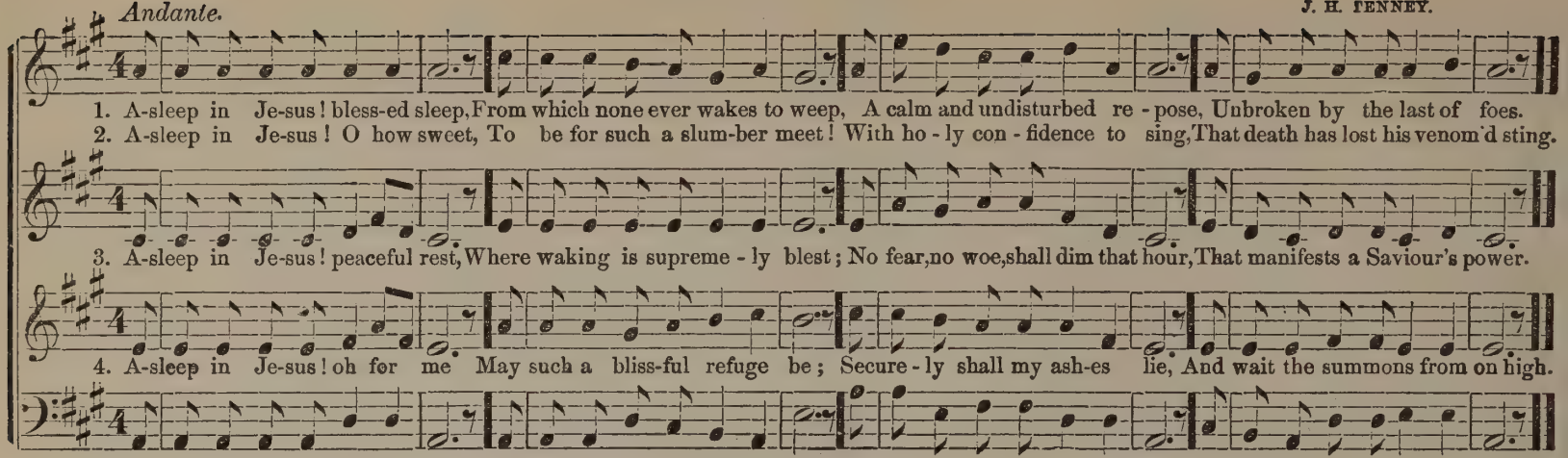

1. This is the word of truth and love, Sent to the nations from a - bove. Je - ho - vah here resolves to show What his Al - mighty grace can do.
2. This rem-e - dy did wisdom find, To heal dis - eas-es of the mind; This sovereign balm, whose virtues can Re-store the ruined creature man.
3. The gos-pel bids the dead revive, Sinners o-bey the voice, and live; Dry bones are raised, and clothed afresh, And hearts of stone are turned to flesh.
4. May but this grace my soul renew, Let sinners gaze, and hate me too; The word that saves me does engage A sure defence from all their rage.

1. Stand up my soul, ... shake off thy fears, And gird the gos - pel ar - mor on; March to the gates of
2. Then let my soul - march bold - ly on; Press forward to ..... the heavenly gate; There peace and joy e -
3. Then shall I wear ..... a star - ry crown, And triumph in al - - migh - ty grace, While all the ar - mies
1. Stand up, my soul, shake off thy fears, And gird the gos - - - - - pel ar - mor on, March to the gates of
end - less joy, Where Je - sus thy great Cap - tain's gone, Where Je - sus thy ..... great Cap-tain's gone.
- ter - nal reign, And glittering robes for conquerors wait, And glittering robes for conquerors wait.
of the skies, Join in my glo - rious lead - er's praise, Join in my glo - - - - rious lead - er's praise.
end - less joy, Where Je - sus thy great Cap - tain's gone, Where Je - sus thy great Cap-tain's gone.

ROSCOE. L. M.

Andante.

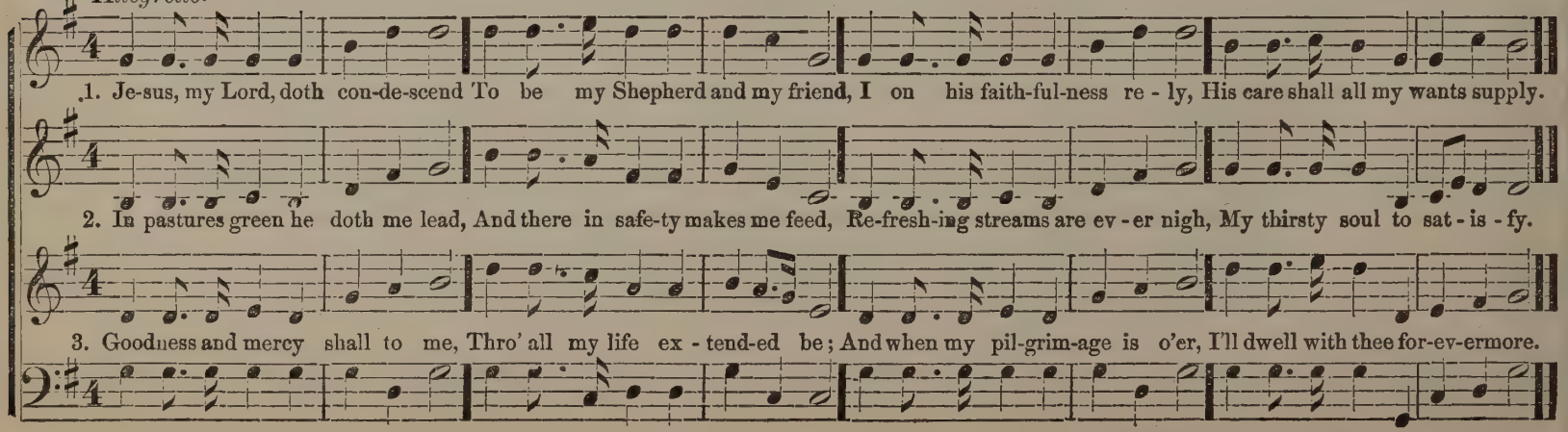
J. H. TENNEY.

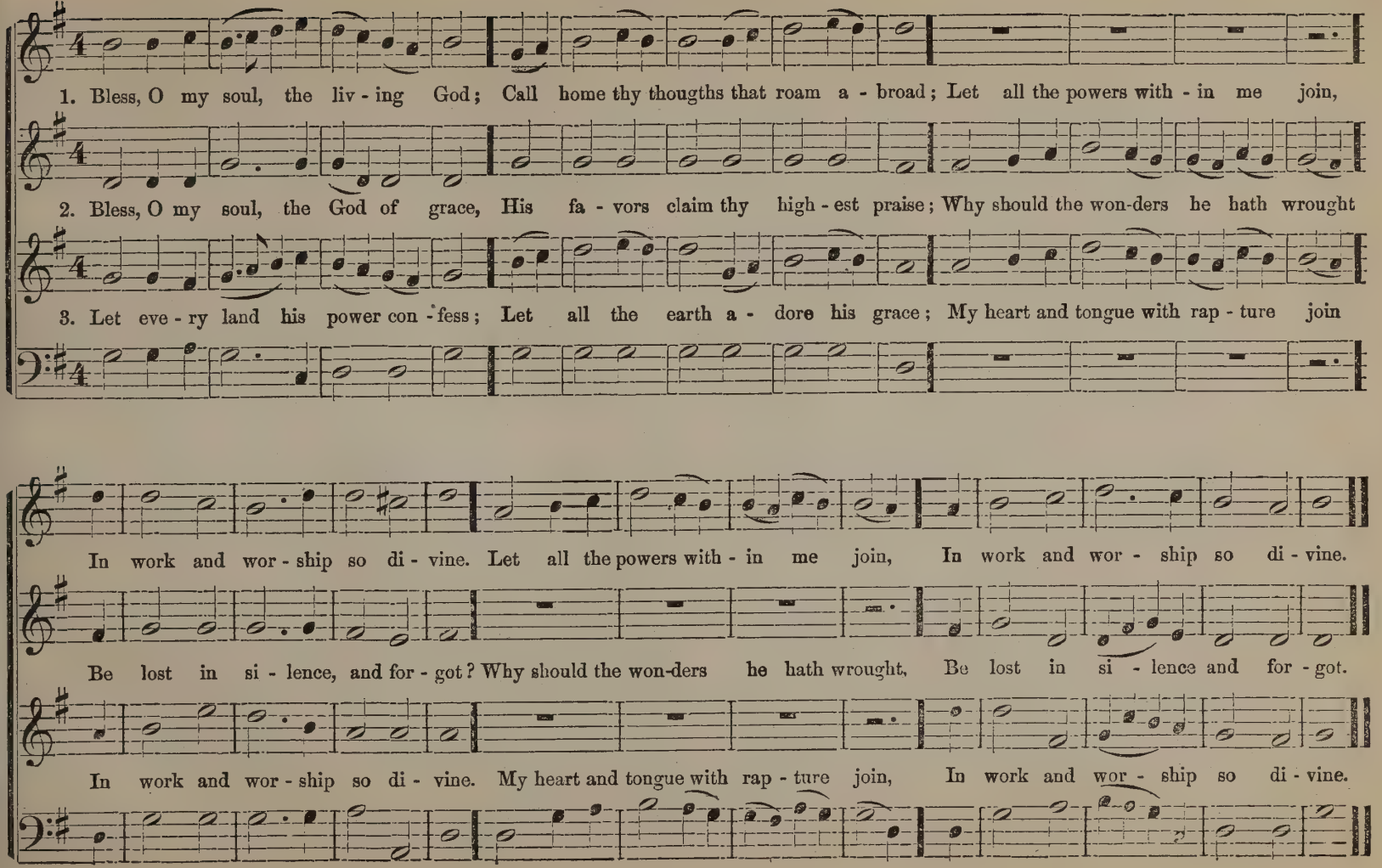

1. A-sleep in Je-sus! bless-ed sleep, From which none ever wakes to weep, A calm and undisturbed re - pose, Unbroken by the last of foes.
2. A-sleep in Je-sus! O how sweet, To be for such a slum-ber meet! With ho - ly con - fidence to sing, That death has lost his venom'd sting.
3. A-sleep in Je-sus! peaceful rest, Where waking is supreme - ly blest; No fear, no woe, shall dim that hour, That manifests a Saviour's power.
4. A-sleep in Je-sus! oh for me May such a bliss-ful refuge be; Secure - ly shall my ash-es lie, And wait the summons from on high.

ROSELLE. L. M.

Allegretto.

A. N. JOHNSON.

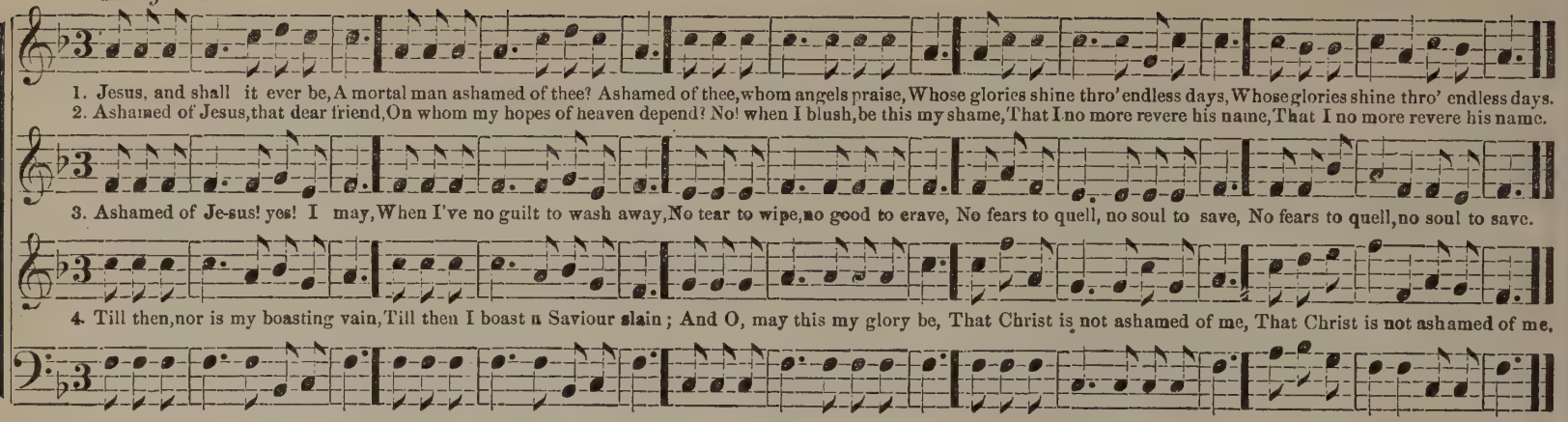

1. Je-sus, my Lord, doth con-de-scend To be my Shepherd and my friend, I on his faith-ful-ness re - ly, His care shall all my wants supply.
2. In pastures green he doth me lead, And there in safe-ty makes me feed, Re-fresh-ing streams are ev - er nigh, My thirsty soul to sat - is - fy.
3. Goodness and mercy shall to me, Thro' all my life ex - tend-ed be; And when my pil-grim-age is o'er, I'll dwell with thee for-ev-ermore.


1. Bless, O my soul, the liv - ing God; Call home thy thougths that roam a - broad; Let all the powers with - in me join,
2. Bless, O my soul, the God of grace, His fa - vors claim thy high - est praise; Why should the won-ders he hath wrought
3. Let eve - ry land his power con - fess; Let all the earth a - dore his grace; My heart and tongue with rap - ture join
In work and wor - ship so di - vine. Let all the powers with - in me join, In work and wor - ship so di - vine.
Be lost in si - lence, and for - got? Why should the won-ders he hath wrought, Be lost in si - lence and for - got.
In work and wor - ship so di - vine. My heart and tongue with rap - ture join, In work and wor - ship so di - vine.

CLARENCE. L. M.

Allegretto.

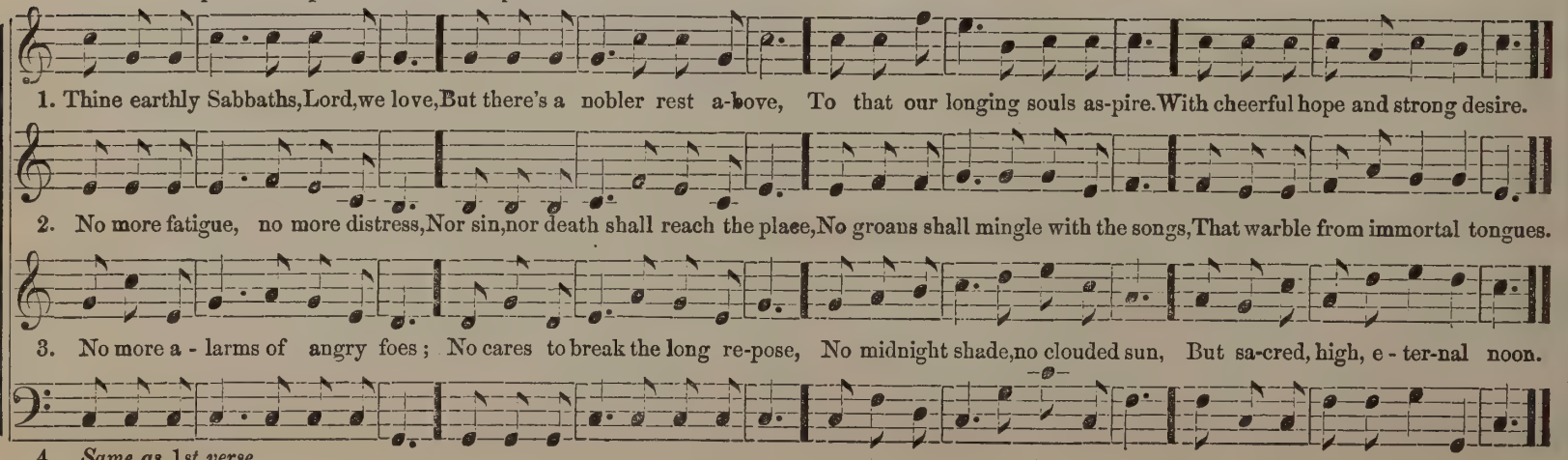
A. N. JOHNSON.

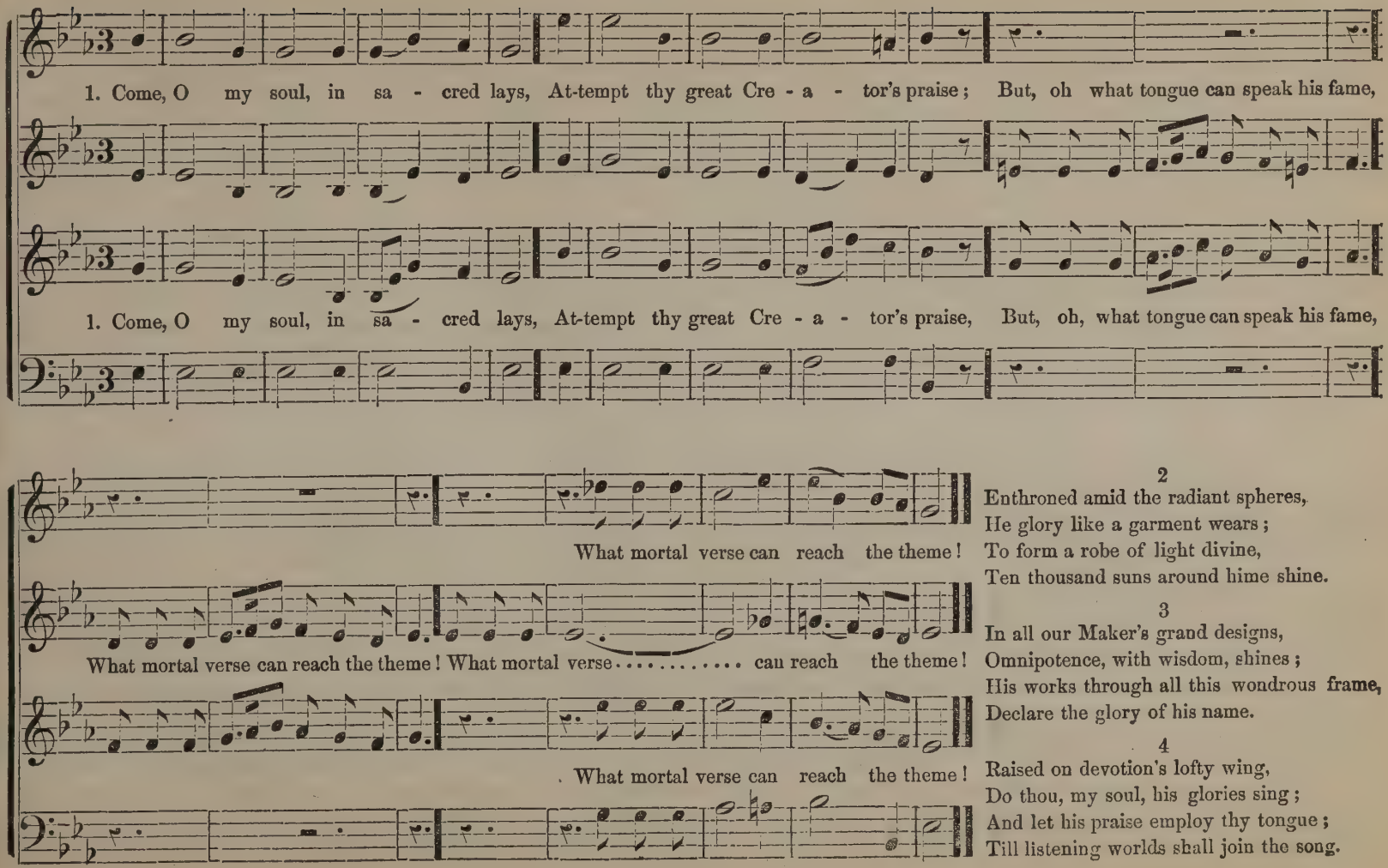

1. Jesus, and shall it ever be, A mortal man ashamed of thee? Ashamed of thee, whom angels praise, Whose glories shine thro' endless days, Whose glories shine thro' endless days.
2. Ashamed of Jesus, that dear friend, On whom my hopes of heaven depend? No! when I blush, be this my shame, That I no more revere his name, That I no more revere his name.
3. Ashamed of Je-sus! yes! I may, When I've no guilt to wash away, No tear to wipe, no good to crave, No fears to quell, no soul to save, No fears to quell, no soul to save.
4. Till then, nor is my boasting vain, Till then I boast a Saviour slain; And O, may this my glory be, That Christ is not ashamed of me, That Christ is not ashamed of me.

LEUCILE. L. M.

Adapted to be practiced after Chapter XXI is learned.

A. N. JOHNSON.


1. Thine earthly Sabbaths, Lord, we love, But there's a nobler rest a-bove, To that our longing souls as-pire. With cheerful hope and strong desire.
2. No more fatigue, no more distress, Nor sin, nor death shall reach the place, No groans shall mingle with the songs, That warble from immortal tongues.
3. No more a - larms of angry foes; No cares to break the long re-pose, No midnight shade, no clouded sun, But sa-cred, high, e - ter-nal noon.
4. *Same as 1st verse.*


1. Come, O my soul, in sa - cred lays, At-tempt thy great Cre - a - tor's praise; But, oh what tongue can speak his fame,
1. Come, O my soul, in sa - cred lays, At-tempt thy great Cre - a - tor's praise, But, oh, what tongue can speak his fame,
What mortal verse can reach the theme!
What mortal verse can reach the theme! What mortal verse ..... can reach the theme!
What mortal verse can reach the theme!

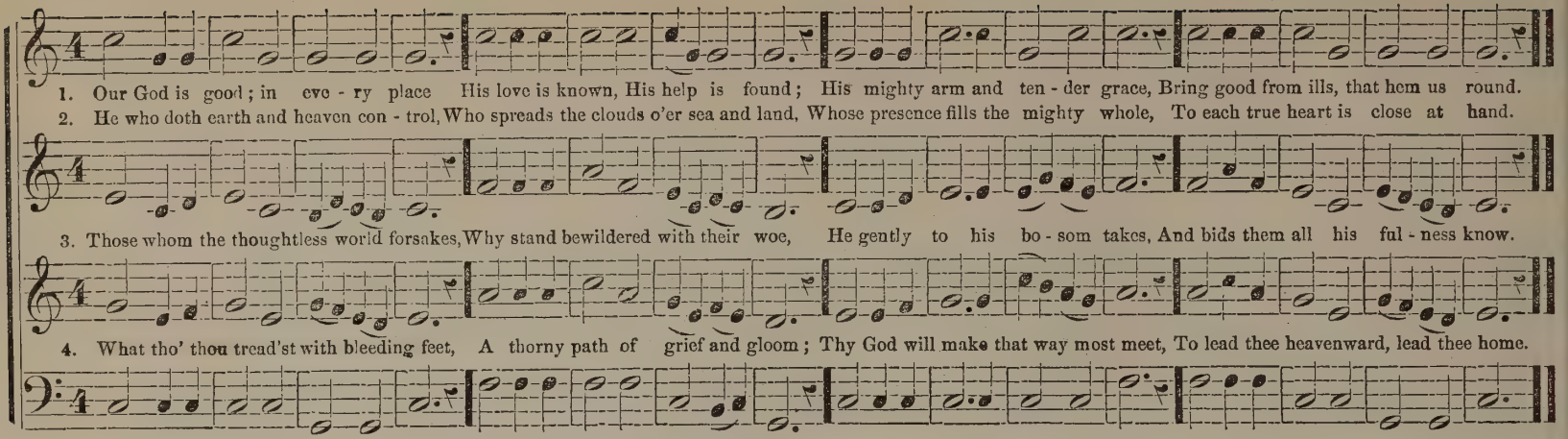
2
Enthroned amid the radiant spheres,
He glory like a garment wears;
To form a robe of light divine,
Ten thousand suns around hime shine.

3
In all our Maker's grand designs,
Omnipotence, with wisdom, shines;
His works through all this wondrous frame,
Declare the glory of his name.

4
Raised on devotion's lofty wing,
Do thou, my soul, his glories sing;
And let his praise employ thy tongue;
Till listening worlds shall join the song.

SARDIUS. L. M.

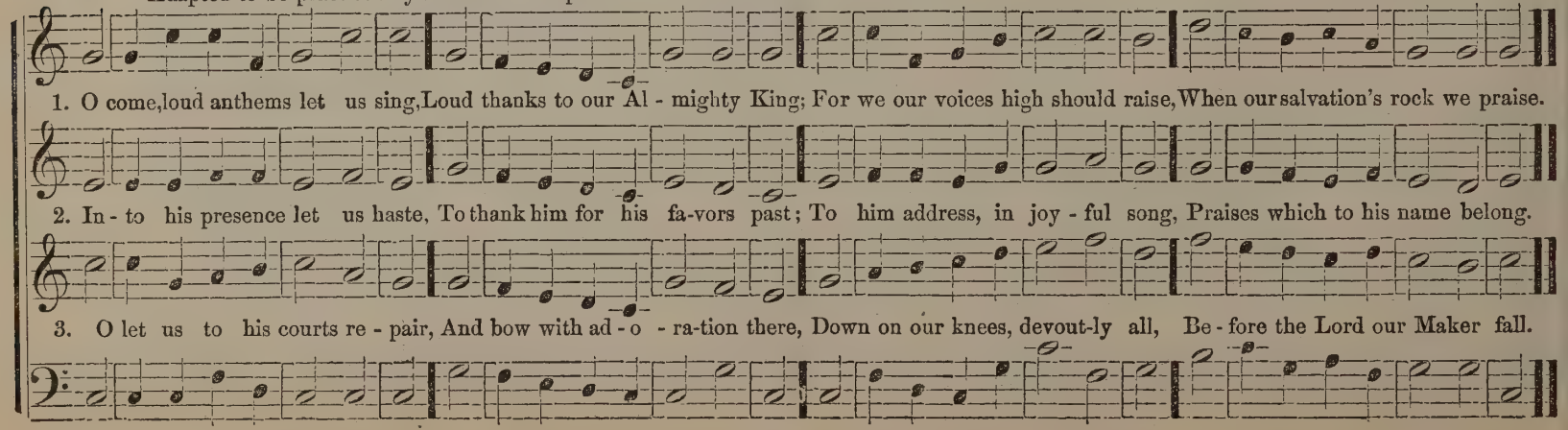
L. O. EMERSON.


1. Our God is good; in eve - ry place His love is known, His help is found; His mighty arm and ten - der grace, Bring good from ills, that hem us round.
2. He who doth earth and heaven con - trol, Who spreads the clouds o'er sea and land, Whose presence fills the mighty whole, To each true heart is close at hand.
3. Those whom the thoughtless world forsakes, Why stand bewildered with their woe, He gently to his bo - som takes, And bids them all his ful - ness know.
4. What tho' thou tread'st with bleeding feet, A thorny path of grief and gloom; Thy God will make that way most meet, To lead thee heavenward, lead thee home.

WILDE. L. M.

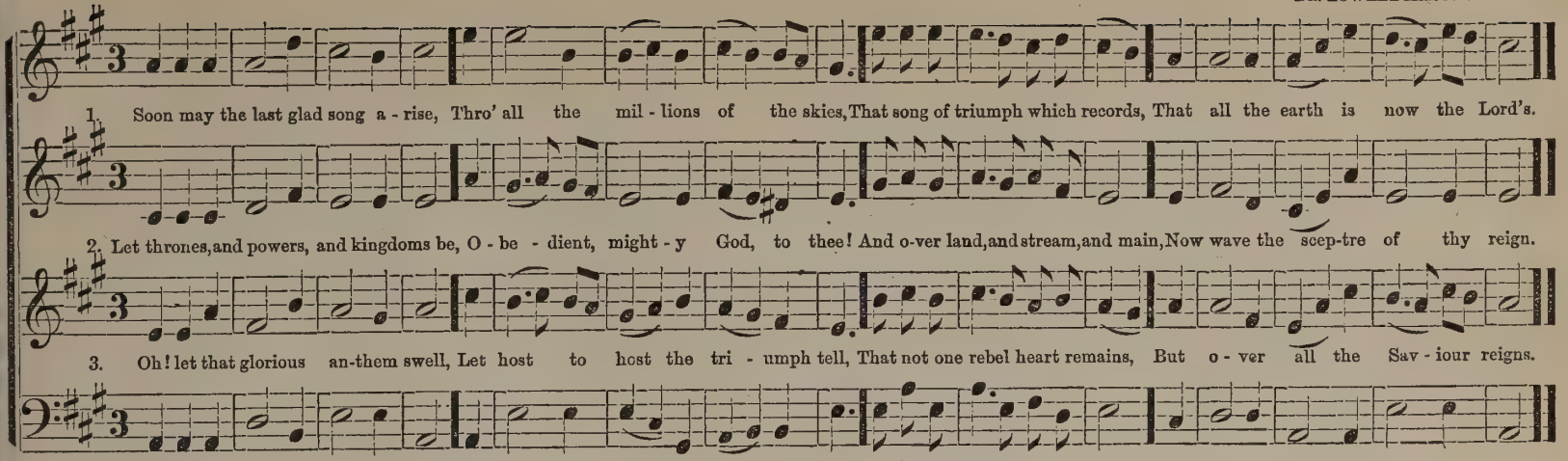
A. N. JOHNSON.

Adapted to be practiced by note after Chapter XX has been learned.


1. O come, loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our salvation's rock we praise.
2. In - to his presence let us haste, To thank him for his fa-vors past; To him address, in joy - ful song, Praises which to his name belong.
3. O let us to his courts re - pair, And bow with ad - o - ra-tion there, Down on our knees, devout-ly all, Be - fore the Lord our Maker fall.

MIGDOL. L. M.

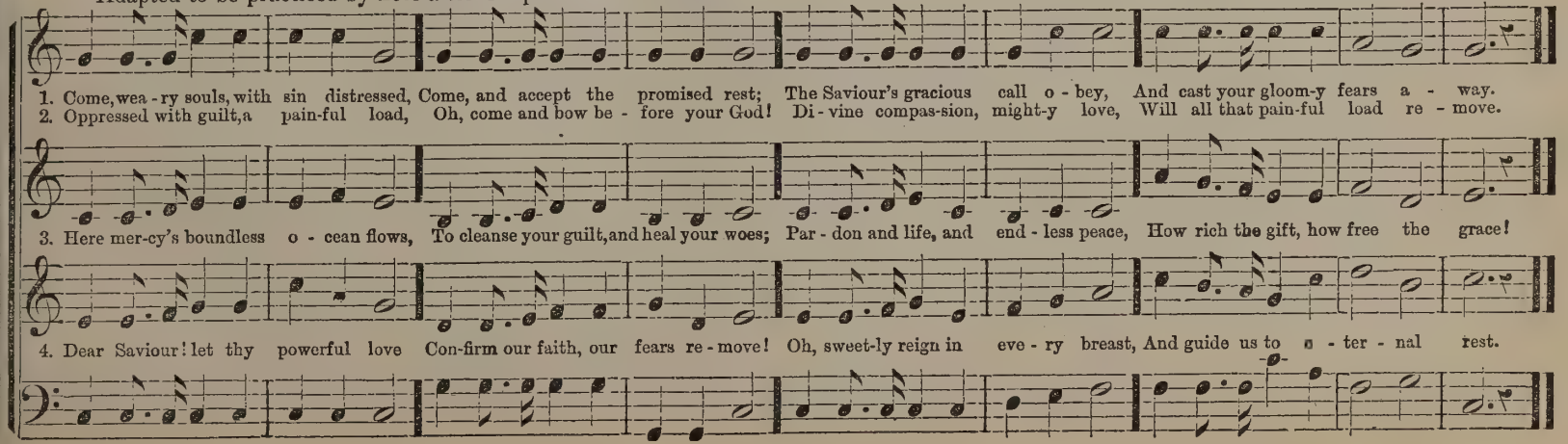
DR. LOWELL MASON.


1. Soon may the last glad song a - rise, Thro' all the mil - lions of the skies, That song of triumph which records, That all the earth is now the Lord's.
2. Let thrones, and powers, and kingdoms be, O - be - dient, might - y God, to thee! And o-ver land, and stream, and main, Now wave the scep-tre of thy reign.
3. Oh! let that glorious an-them swell, Let host to host the tri - umph tell, That not one rebel heart remains, But o - ver all the Sav - iour reigns.

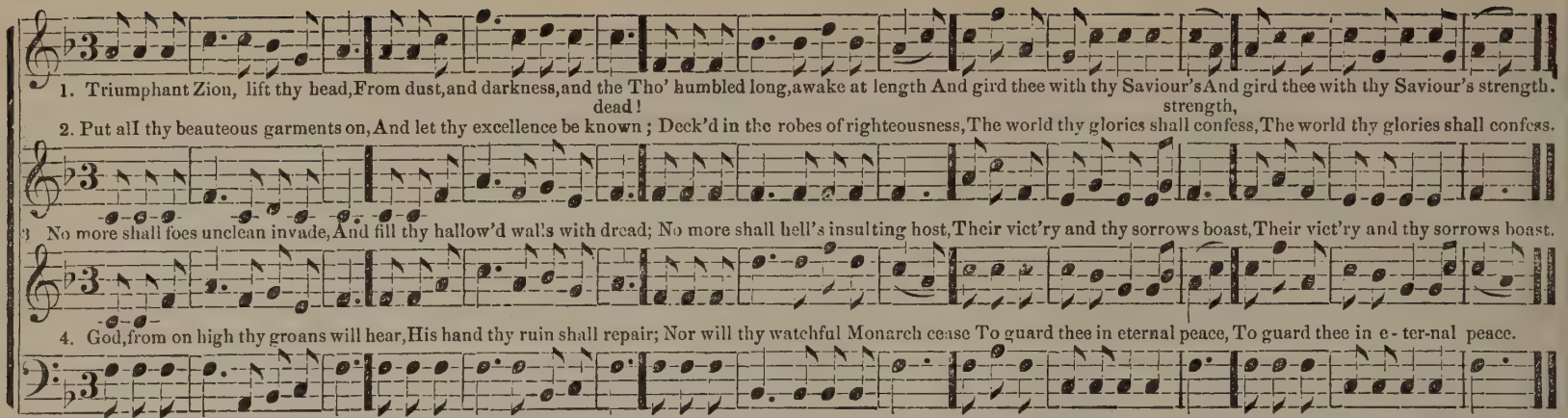
CONHOCTON. L. M.

A. N. JOHNSON.

Adapted to be practiced by note after Chapter XXI is learned.


1. Come, wea - ry souls, with sin distressed, Come, and accept the promised rest; The Saviour's gracious call o - bey, And cast your gloom-y fears a - way.
2. Oppressed with guilt, a pain-ful load, Oh, come and bow be - fore your God! Di - vine compas-sion, might-y love, Will all that pain-ful load re - move.
3. Here mer-cy's boundless o - cean flows, To cleanse your guilt, and heal your woes; Par - don and life, and end - less peace, How rich the gift, how free the grace!
4. Dear Saviour! let thy powerful love Con-firm our faith, our fears re - move! Oh, sweet-ly reign in eve - ry breast, And guide us to e - ter - nal rest.

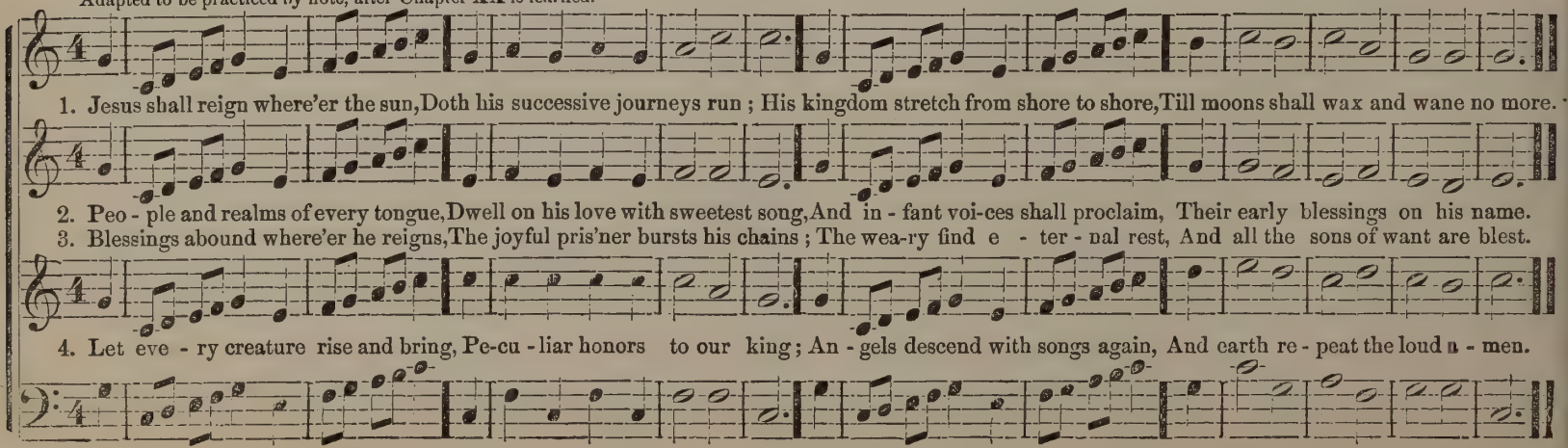
ANVERN. L. M.


1. Triumphant Zion, lift thy head, From dust, and darkness, and the dead! Tho' humbled long, awake at length And gird thee with thy Saviour's strength. And gird thee with thy Saviour's strength,
2. Put all thy beauteous garments on, And let thy excellence be known; Deck'd in the robes of righteousness, The world thy glories shall confess, The world thy glories shall confess.
3 No more shall foes unclean invade, And fill thy hallow'd walls with dread; No more shall hell's insulting host, Their vict'ry and thy sorrows boast, Their vict'ry and thy sorrows boast.
4. God, from on high thy groans will hear, His hand thy ruin shall repair; Nor will thy watchful Monarch cease To guard thee in eternal peace, To guard thee in e - ter-nal peace.

BOLIVAR. L. M.

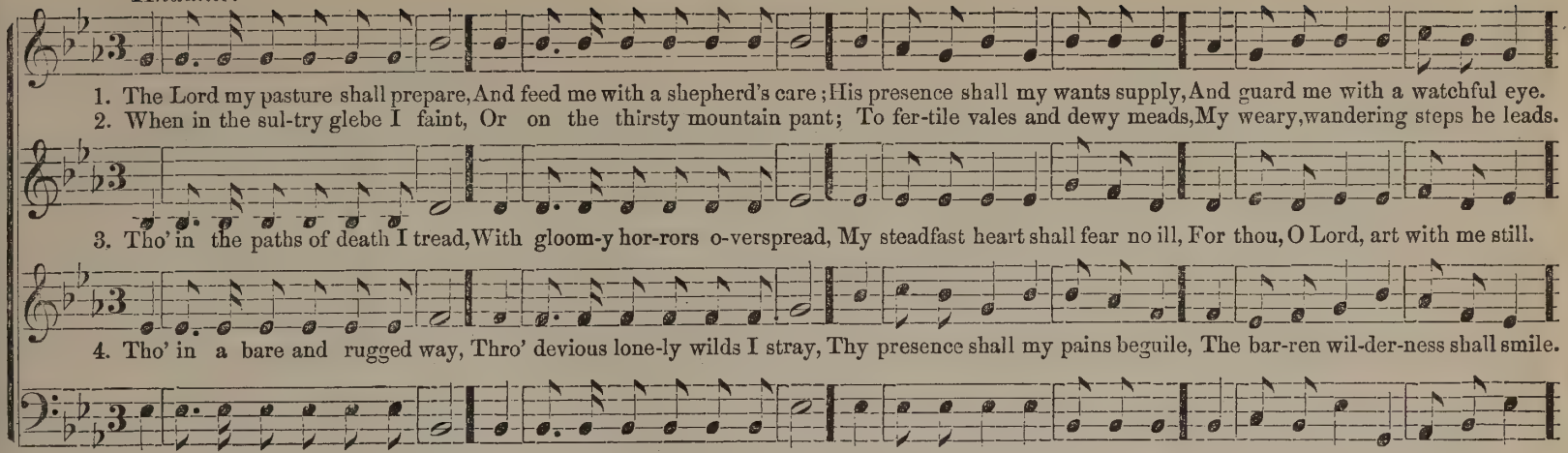
A. N. JOHNSON.

Adapted to be practiced by note, after Chapter XX is learned.

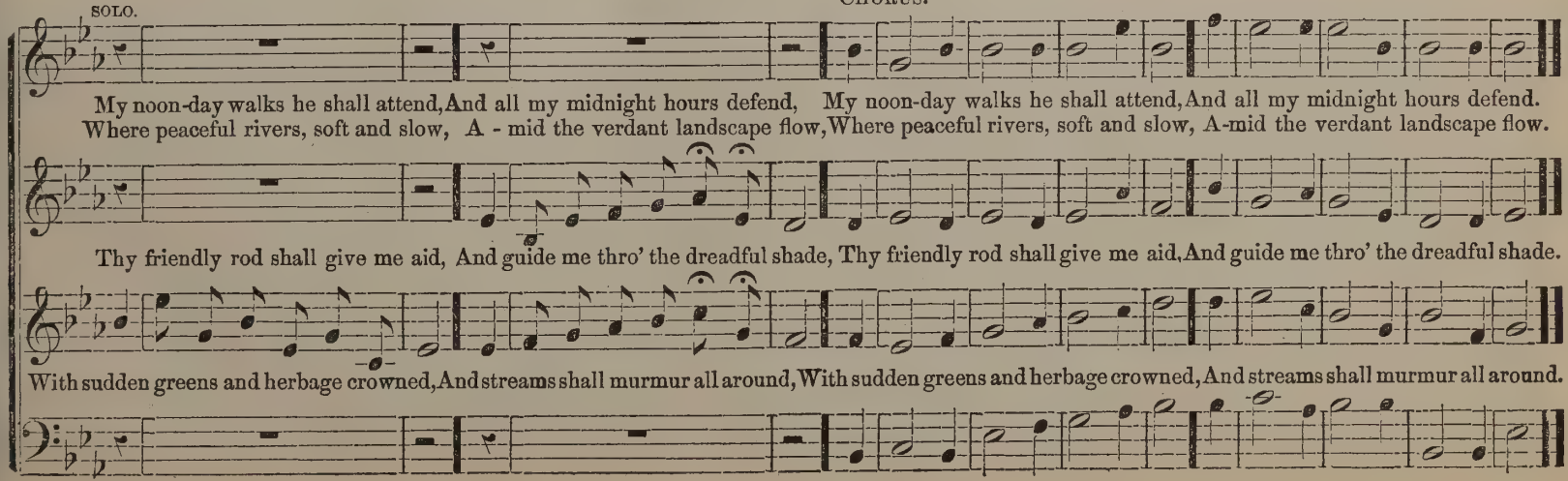

1. Jesus shall reign where'er the sun, Doth his successive journeys run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more.
2. Peo - ple and realms of every tongue, Dwell on his love with sweetest song, And in - fant voi-ces shall proclaim, Their early blessings on his name.
3. Blessings abound where'er he reigns, The joyful pris'ner bursts his chains; The wea-ry find e - ter - nal rest, And all the sons of want are blest.
4. Let eve - ry creature rise and bring, Pe-cu - liar honors to our king; An - gels descend with songs again, And earth re - peat the loud a - men.

Andante.

A. N. JOHNSON.

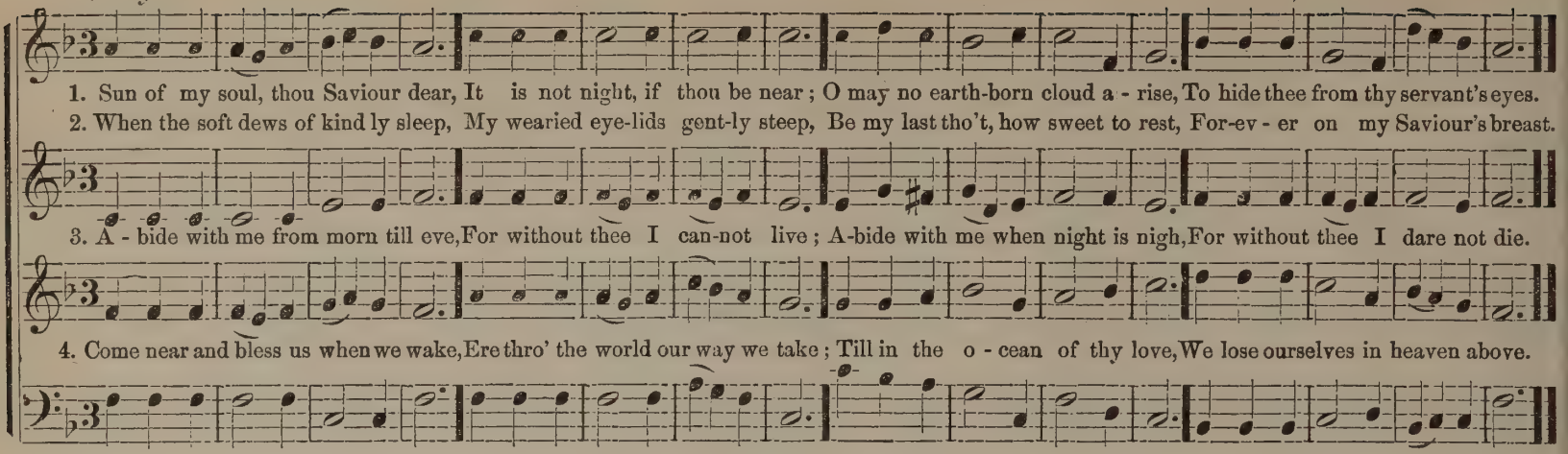

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye.
2. When in the sul-try glebe I faint, Or on the thirsty mountain pant; To fer-tile vales and dewy meads, My weary, wandering steps he leads.
3. Tho' in the paths of death I tread, With gloom-y hor-rors o-verspread, My steadfast heart shall fear no ill, For thou, O Lord, art with me still.
4. Tho' in a bare and rugged way, Thro' devious lone-ly wilds I stray, Thy presence shall my pains beguile, The bar-ren wil-der-ness shall smile.

SOLO. CHORUS.

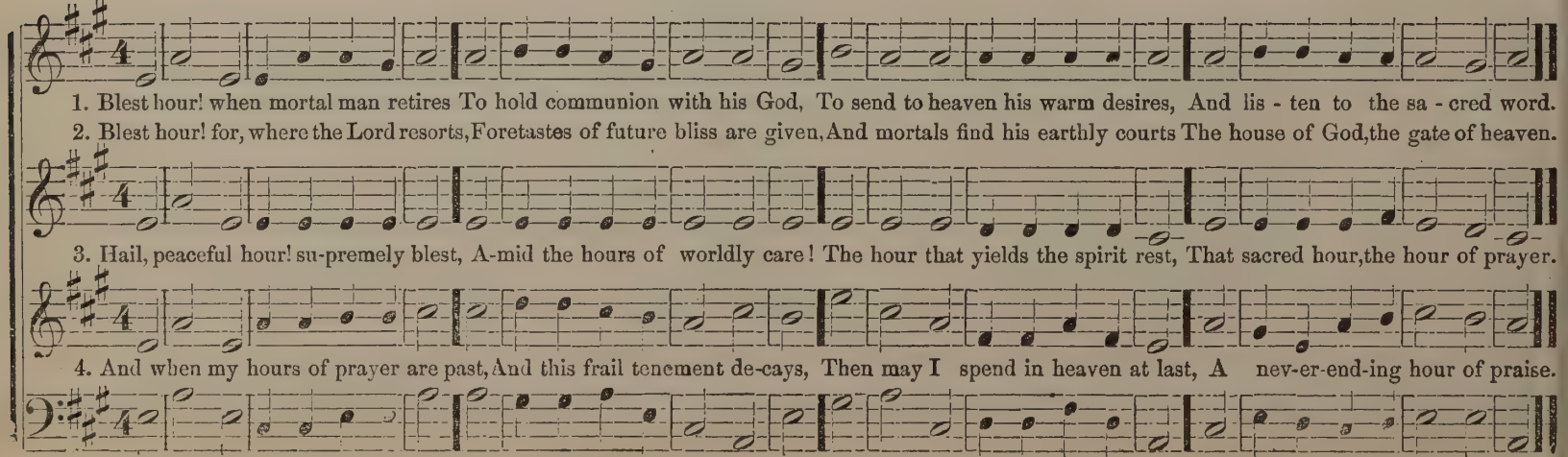

My noon-day walks he shall attend, And all my midnight hours defend, My noon-day walks he shall attend, And all my midnight hours defend.
Where peaceful rivers, soft and slow, A - mid the verdant landscape flow, Where peaceful rivers, soft and slow, A-mid the verdant landscape flow.
Thy friendly rod shall give me aid, And guide me thro' the dreadful shade, Thy friendly rod shall give me aid, And guide me thro' the dreadful shade.
With sudden greens and herbage crowned, And streams shall murmur all around, With sudden greens and herbage crowned, And streams shall murmur all around.

ALZINA. L. M.

Allegro.

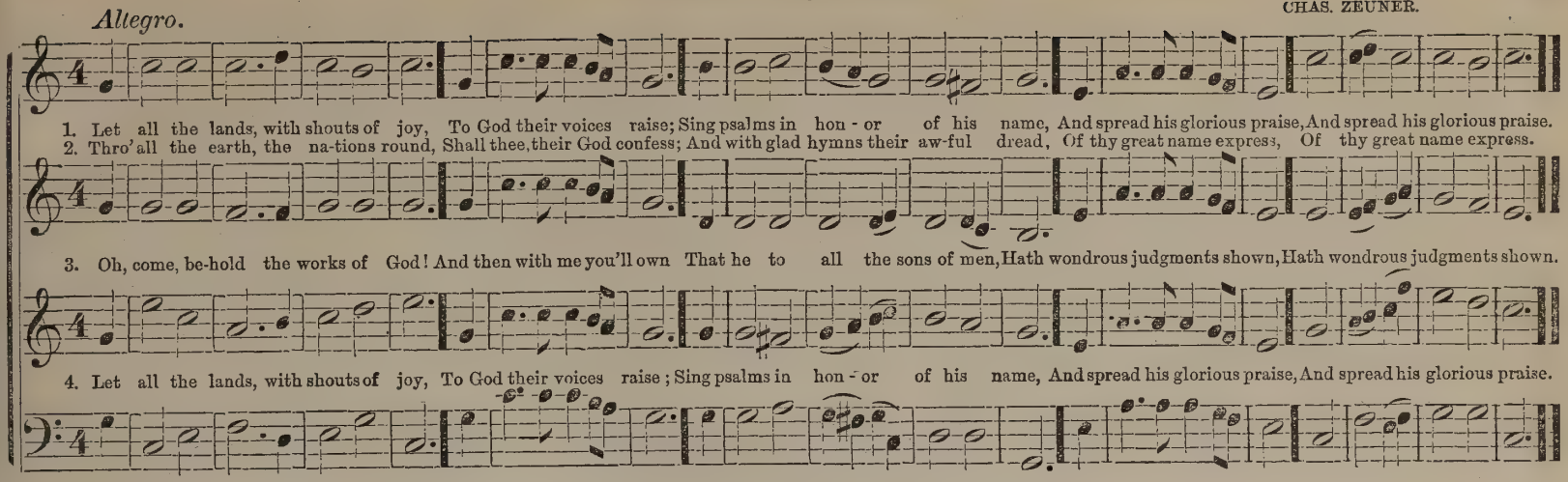

1. Sun of my soul, thou Saviour dear, It is not night, if thou be near; O may no earth-born cloud a - rise, To hide thee from thy servant's eyes.
2. When the soft dews of kind ly sleep, My wearied eye-lids gent-ly steep, Be my last tho't, how sweet to rest, For-ev - er on my Saviour's breast.
3. A - bide with me from morn till eve, For without thee I can-not live; A-bide with me when night is nigh, For without thee I dare not die.
4. Come near and bless us when we wake, Ere thro' the world our way we take; Till in the o - cean of thy love, We lose ourselves in heaven above.

OLDEN. L. M.

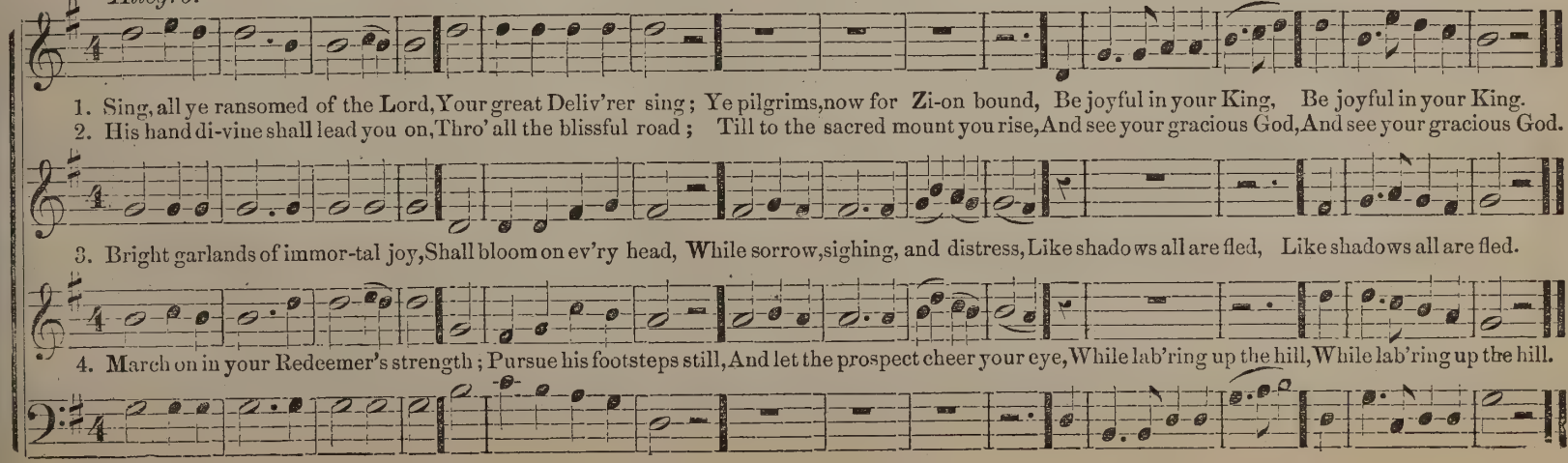

1. Blest hour! when mortal man retires To hold communion with his God, To send to heaven his warm desires, And lis - ten to the sa - cred word.
2. Blest hour! for, where the Lord resorts, Foretastes of future bliss are given, And mortals find his earthly courts The house of God, the gate of heaven.
3. Hail, peaceful hour! su-premely blest, A-mid the hours of worldly care! The hour that yields the spirit rest, That sacred hour, the hour of prayer.
4. And when my hours of prayer are past, And this frail tenement de-cays, Then may I spend in heaven at last, A nev-er-end-ing hour of praise.

DRYDEN. C. M.

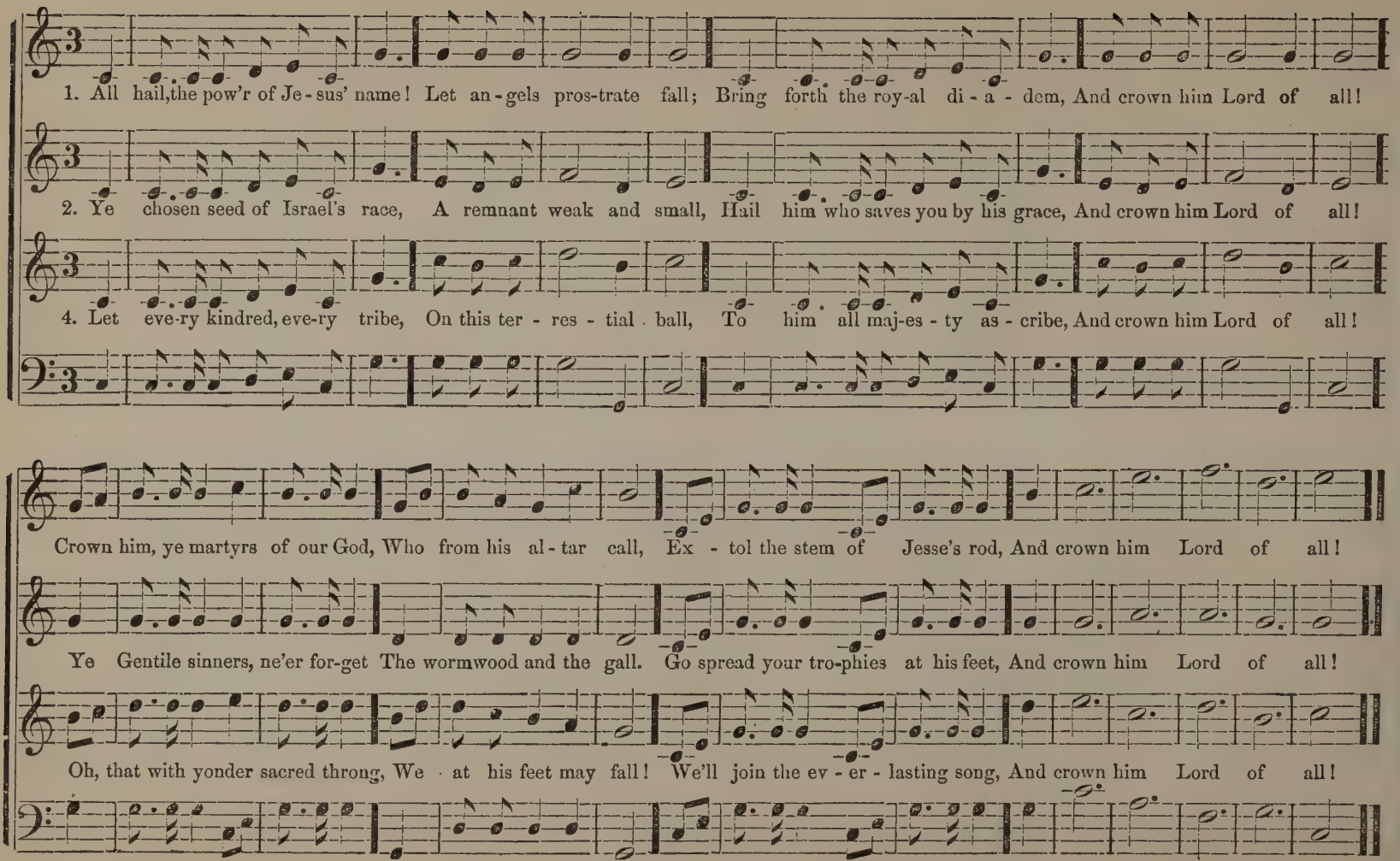
CHAS. ZEUNER.


Allegro.
1. Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in hon - or of his name, And spread his glorious praise, And spread his glorious praise.
2. Thro' all the earth, the na-tions round, Shall thee, their God confess; And with glad hymns their aw-ful dread, Of thy great name express, Of thy great name express.
3. Oh, come, be-hold the works of God! And then with me you'll own That he to all the sons of men, Hath wondrous judgments shown, Hath wondrous judgments shown.
4. Let all the lands, with shouts of joy, To God their voices raise; Sing psalms in hon - or of his name, And spread his glorious praise, And spread his glorious praise.

NICHOLS. C, M.


Allegro.
1. Sing, all ye ransomed of the Lord, Your great Deliv'rer sing; Ye pilgrims, now for Zi-on bound, Be joyful in your King, Be joyful in your King.
2. His hand di-vine shall lead you on, Thro' all the blissful road; Till to the sacred mount you rise, And see your gracious God, And see your gracious God.
3. Bright garlands of immor-tal joy, Shall bloom on ev'ry head, While sorrow, sighing, and distress, Like shadows all are fled, Like shadows all are fled.
4. March on in your Redeemer's strength; Pursue his footsteps still, And let the prospect cheer your eye, While lab'ring up the hill, While lab'ring up the hill.

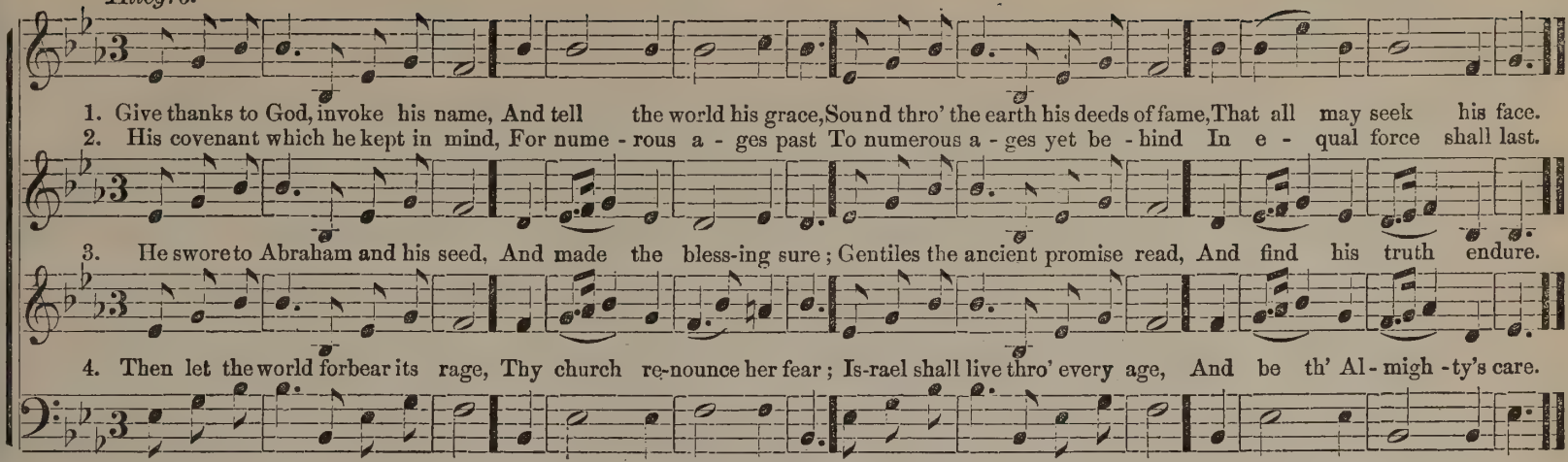
ZACISH. C. M.


1. All hail, the pow'r of Je - sus' name! Let an - gels pros-trate fall; Bring forth the roy-al di - a - dem, And crown him Lord of all!
2. Ye chosen seed of Israel's race, A remnant weak and small, Hail him who saves you by his grace, And crown him Lord of all!
4. Let eve-ry kindred, eve-ry tribe, On this ter - res - tial ball, To him all maj-es - ty as - cribe, And crown him Lord of all!
Crown him, ye martyrs of our God, Who from his al - tar call, Ex - tol the stem of Jesse's rod, And crown him Lord of all!
Ye Gentile sinners, ne'er for-get The wormwood and the gall. Go spread your tro-phies at his feet, And crown him Lord of all!
Oh, that with yonder sacred throng, We at his feet may fall! We'll join the ev - er - lasting song, And crown him Lord of all!

FULTON. C. M.

Allegro.

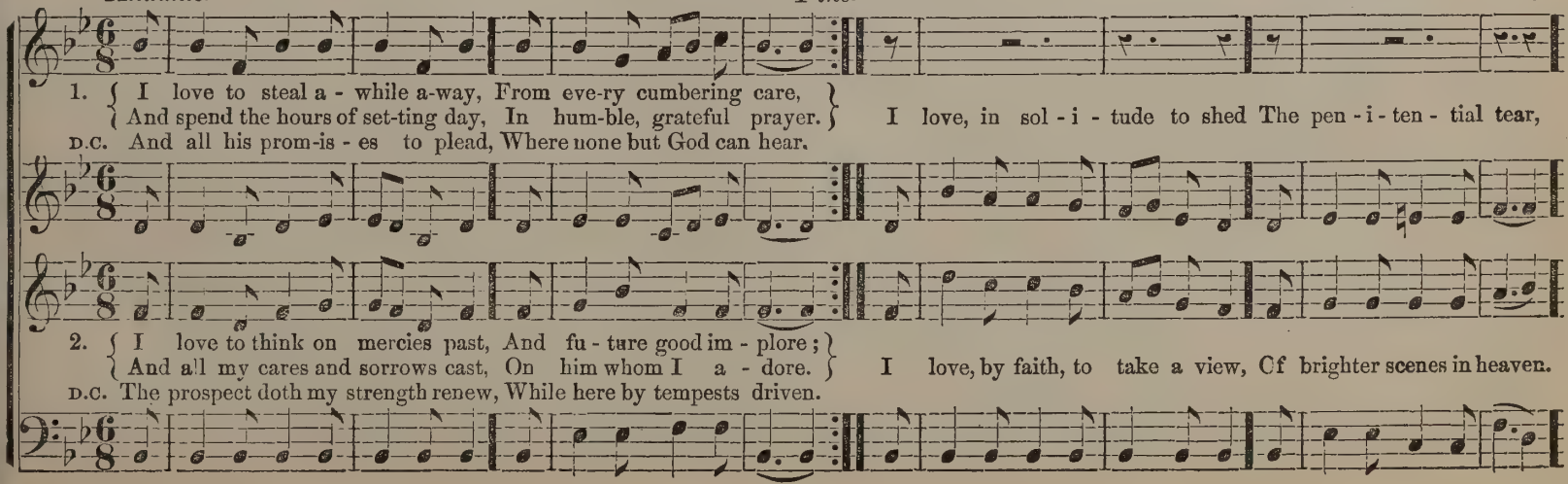
DR. LOWELL MASON.


1. Give thanks to God, invoke his name, And tell the world his grace, Sound thro' the earth his deeds of fame, That all may seek his face.
2. His covenant which he kept in mind, For nume - rous a - ges past To numerous a - ges yet be - hind In e - qual force shall last.
3. He swore to Abraham and his seed, And made the bless-ing sure; Gentiles the ancient promise read, And find his truth endure.
4. Then let the world forbear its rage, Thy church re-nounce her fear; Is-rael shall live thro' every age, And be th' Al - migh - ty's care.

BOYDEN. C. M.

Andante. *Fine.*

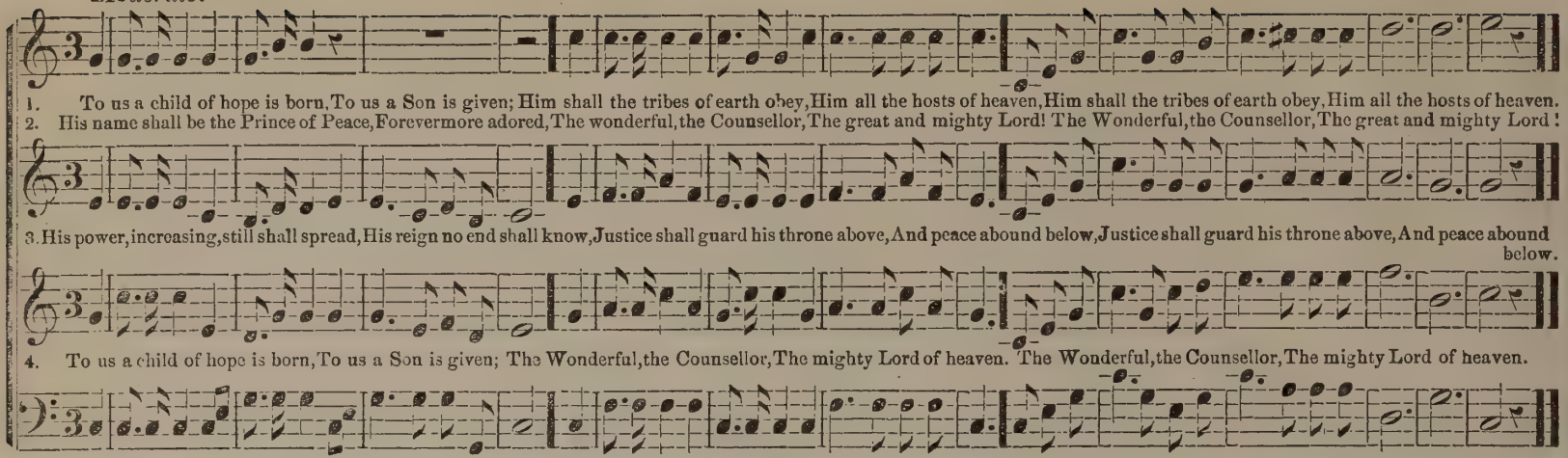
HANDEL POND *D.C.*


1. I love to steal a - while a-way, From eve-ry cumbering care, And spend the hours of set-ting day, In hum-ble, grateful prayer. I love, in sol - i - tude to shed The pen - i - ten - tial tear,
D.C. And all his prom-is - es to plead, Where none but God can hear.
2. I love to think on mercies past, And fu - ture good im - plore; And all my cares and sorrows cast, On him whom I a - dore. I love, by faith, to take a view, Of brighter scenes in heaven.
D.C. The prospect doth my strength renew, While here by tempests driven.

ZERAH. C. M.

Moderato.

DR. LOWELL MASON.


1. To us a child of hope is born, To us a Son is given; Him shall the tribes of earth obey, Him all the hosts of heaven, Him shall the tribes of earth obey, Him all the hosts of heaven.
2. His name shall be the Prince of Peace, Forevermore adored, The wonderful, the Counsellor, The great and mighty Lord! The Wonderful, the Counsellor, The great and mighty Lord!
3. His power, increasing, still shall spread, His reign no end shall know, Justice shall guard his throne above, And peace abound below, Justice shall guard his throne above, And peace abound below.
4. To us a child of hope is born, To us a Son is given; The Wonderful, the Counsellor, The mighty Lord of heaven. The Wonderful, the Counsellor, The mighty Lord of heaven.

HARTFORD. C. M.

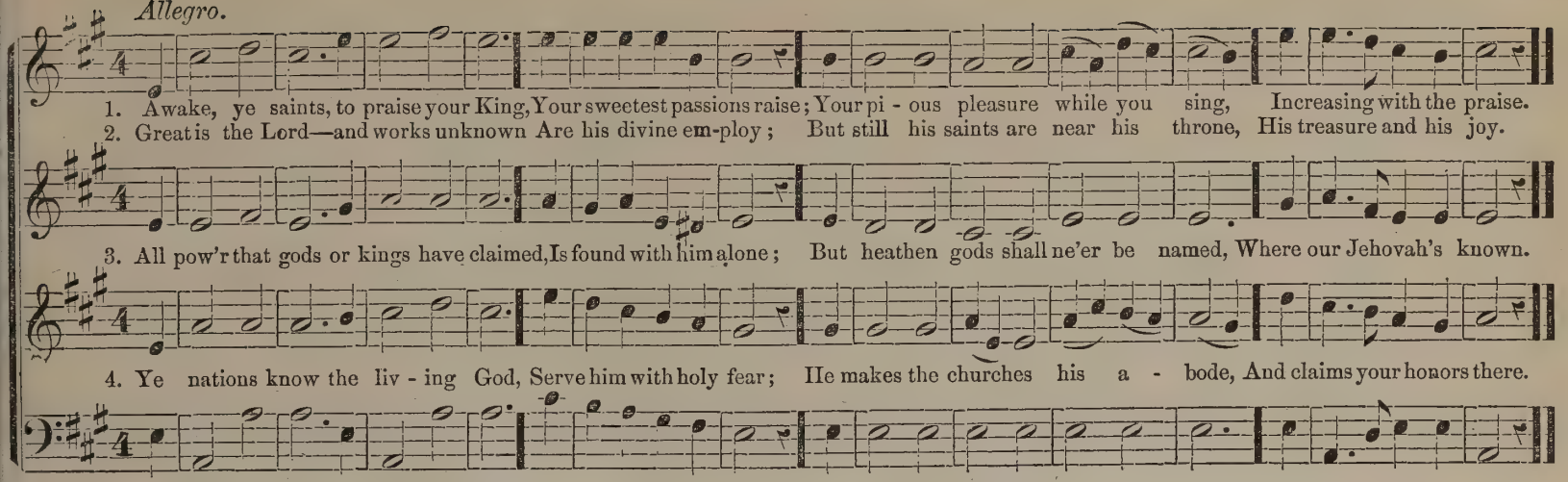
A. N. JOHNSON.

Intended to be practiced by note after Chapter XVII has been learned.

1. With joy we med - i - tate the grace Of our High Priest a - bove; His heart is made of ten-der-ness, His bowels melt with love.
2. Touched by a sym - pa - thy within, He knows our fee - ble frame; He knows what sore tempta-tions mean, For he has felt the same.
3. He in the days of fee - ble flesh; Poured out his cries and tears, And in his measure feels a-fresh What every mem-ber bears.
4. Then let our hum-ble faith address His mer-cy and his power; We shall ob - tain de - livering grace In each dis - tressing hour.

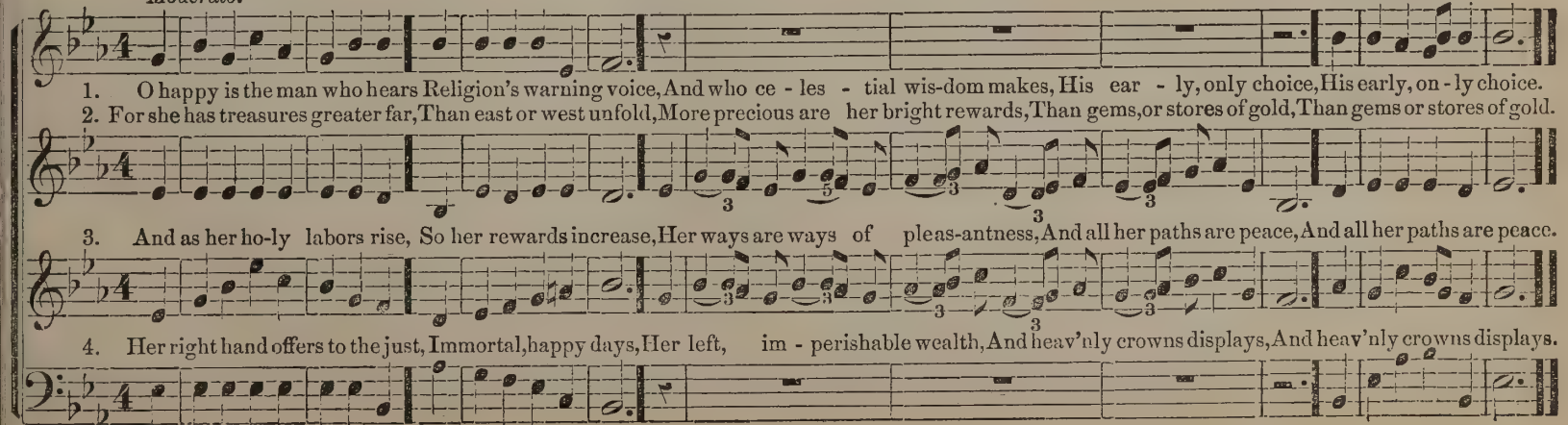
HUMMEL. C. M.

CHAS. ZEUNER.


Allegro.
1. Awake, ye saints, to praise your King, Your sweetest passions raise; Your pi - ous pleasure while you sing, Increasing with the praise.
2. Great is the Lord—and works unknown Are his divine em-ploy; But still his saints are near his throne, His treasure and his joy.
3. All pow'r that gods or kings have claimed, Is found with him alone; But heathen gods shall ne'er be named, Where our Jehovah's known.
4. Ye nations know the liv - ing God, Serve him with holy fear; He makes the churches his a - bode, And claims your honors there.

SABINA. C. M.

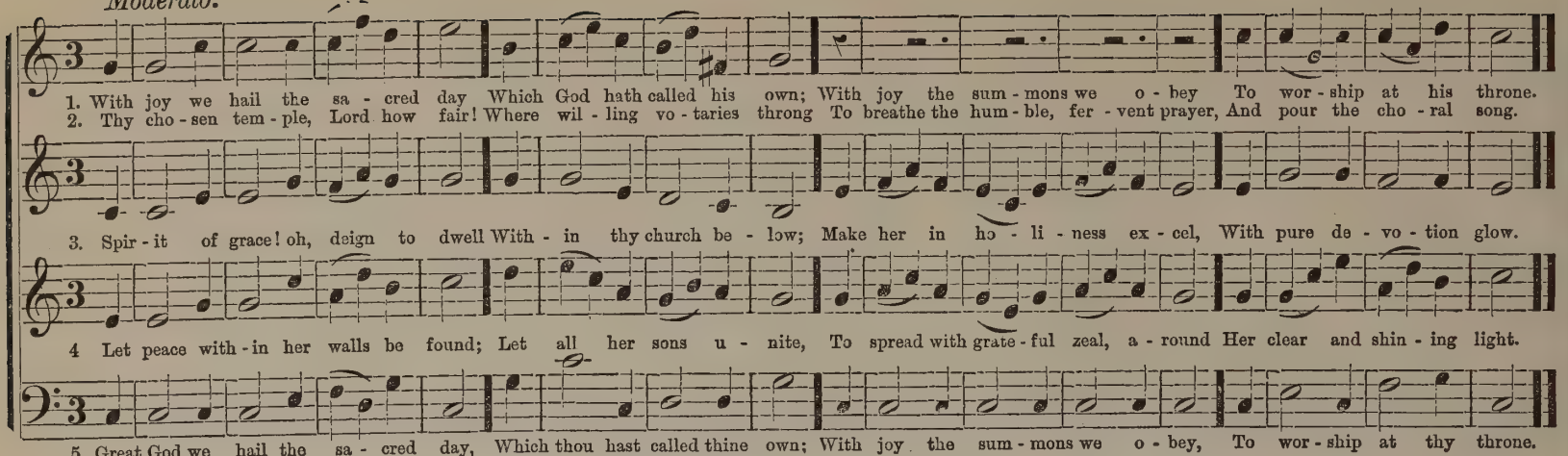
A. N. JOHNSON.


Moderato.
1. O happy is the man who hears Religion's warning voice, And who ce - les - tial wis-dom makes, His ear - ly, only choice, His early, on - ly choice.
2. For she has treasures greater far, Than east or west unfold, More precious are her bright rewards, Than gems, or stores of gold, Than gems or stores of gold.
3. And as her ho-ly labors rise, So her rewards increase, Her ways are ways of pleas-antness, And all her paths are peace, And all her paths are peace.
4. Her right hand offers to the just, Immortal, happy days, Her left, im - perishable wealth, And heav'nly crowns displays, And heav'nly crowns displays.

CHIMES. C. M.

DR. LOWELL MASON.

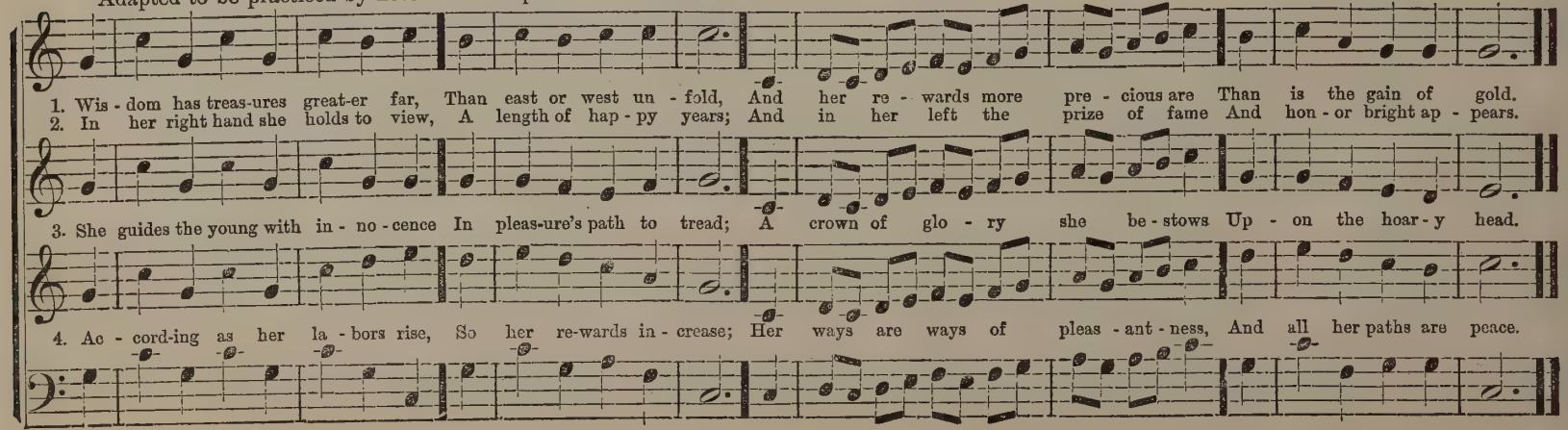
Moderato.


1. With joy we hail the sa - cred day Which God hath called his own; With joy the sum - mons we o - bey To wor - ship at his throne.
2. Thy cho - sen tem - ple, Lord how fair! Where wil - ling vo - taries throng To breathe the hum - ble, fer - vent prayer, And pour the cho - ral song.
3. Spir - it of grace! oh, deign to dwell With - in thy church be - low; Make her in ho - li - ness ex - cel, With pure de - vo - tion glow.
4 Let peace with - in her walls be found; Let all her sons u - nite, To spread with grate - ful zeal, a - round Her clear and shin - ing light.
5 Great God we hail the sa - cred day, Which thou hast called thine own; With joy the sum - mons we o - bey, To wor - ship at thy throne.

SENECA. C. M.

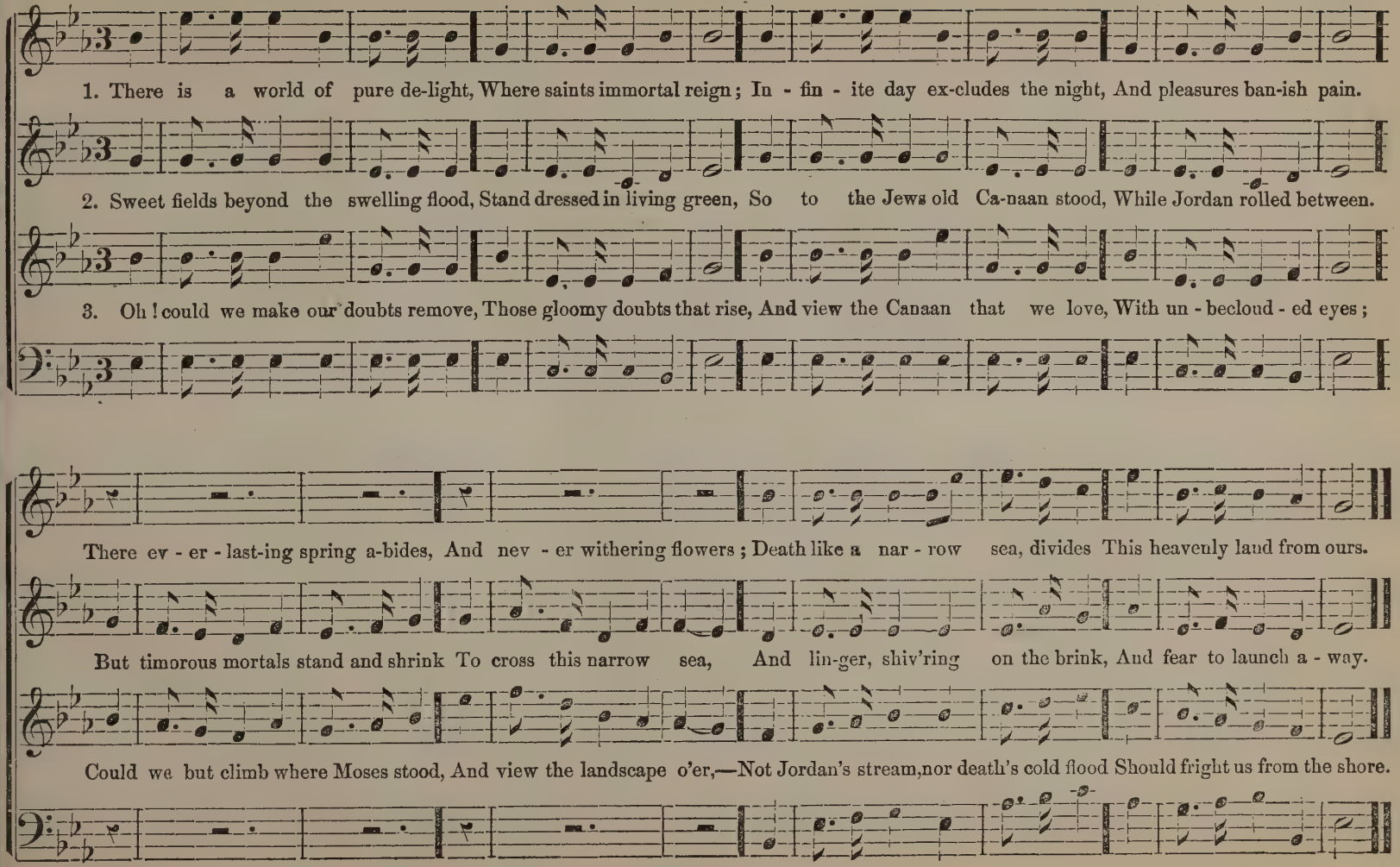
A. N. JOHNSON.

Adapted to be practiced by note after Chapter XX is learned.


1. Wis - dom has treas-ures great-er far, Than east or west un - fold, And her re - wards more pre - cious are Than is the gain of gold.
2. In her right hand she holds to view, A length of hap - py years; And in her left the prize of fame And hon - or bright ap - pears.
3. She guides the young with in - no - cence In pleas-ure's path to tread; A crown of glo - ry she be - stows Up - on the hoar - y head.
4. Ac - cord-ing as her la - bors rise, So her re-wards in - crease; Her ways are ways of pleas - ant - ness, And all her paths are peace.

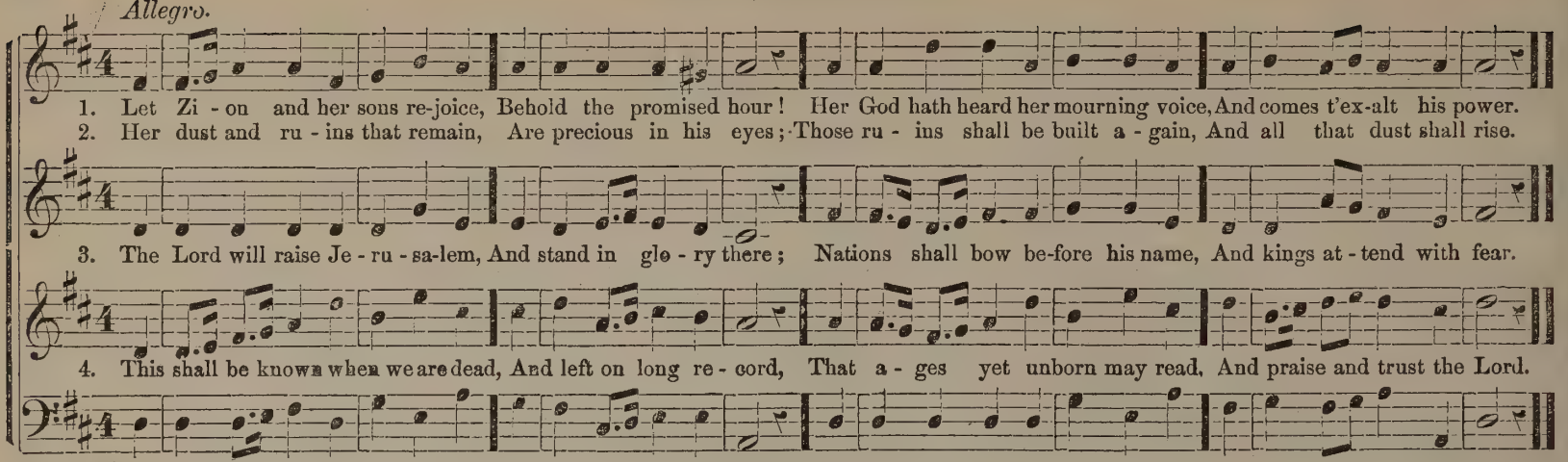
VARINA. C. M.

Arranged by G. F. ROOT.

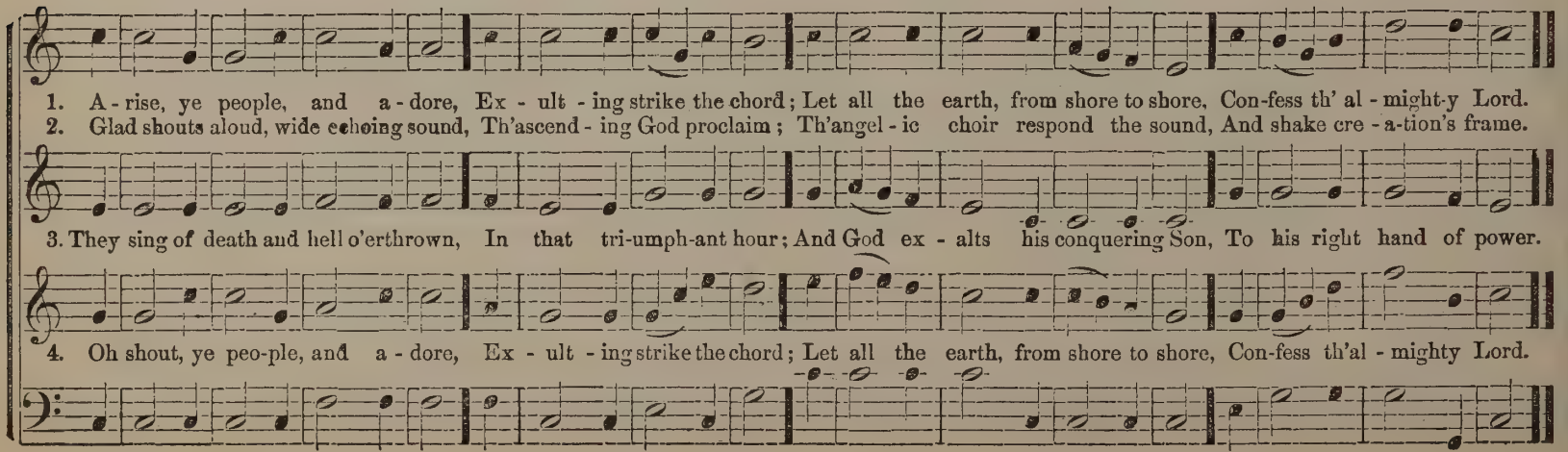

1. There is a world of pure de-light, Where saints immortal reign; In - fin - ite day ex-cludes the night, And pleasures ban-ish pain.
2. Sweet fields beyond the swelling flood, Stand dressed in living green, So to the Jews old Ca-naan stood, While Jordan rolled between.
3. Oh! could we make our doubts remove, Those gloomy doubts that rise, And view the Canaan that we love, With un - becloud - ed eyes;
There ev - er - last-ing spring a-bides, And nev - er withering flowers; Death like a nar - row sea, divides This heavenly land from ours.
But timorous mortals stand and shrink To cross this narrow sea, And lin-ger, shiv'ring on the brink, And fear to launch a - way.
Could we but climb where Moses stood, And view the landscape o'er,—Not Jordan's stream,nor death's cold flood Should fright us from the shore.

ORDING. C. M.

Allegro.


1. Let Zi - on and her sons re-joice, Behold the promised hour! Her God hath heard her mourning voice, And comes t'ex-alt his power.
2. Her dust and ru - ins that remain, Are precious in his eyes; Those ru - ins shall be built a - gain, And all that dust shall rise.
3. The Lord will raise Je - ru - sa-lem, And stand in glo - ry there; Nations shall bow be-fore his name, And kings at - tend with fear.
4. This shall be known when we are dead, And left on long re - cord, That a - ges yet unborn may read, And praise and trust the Lord.

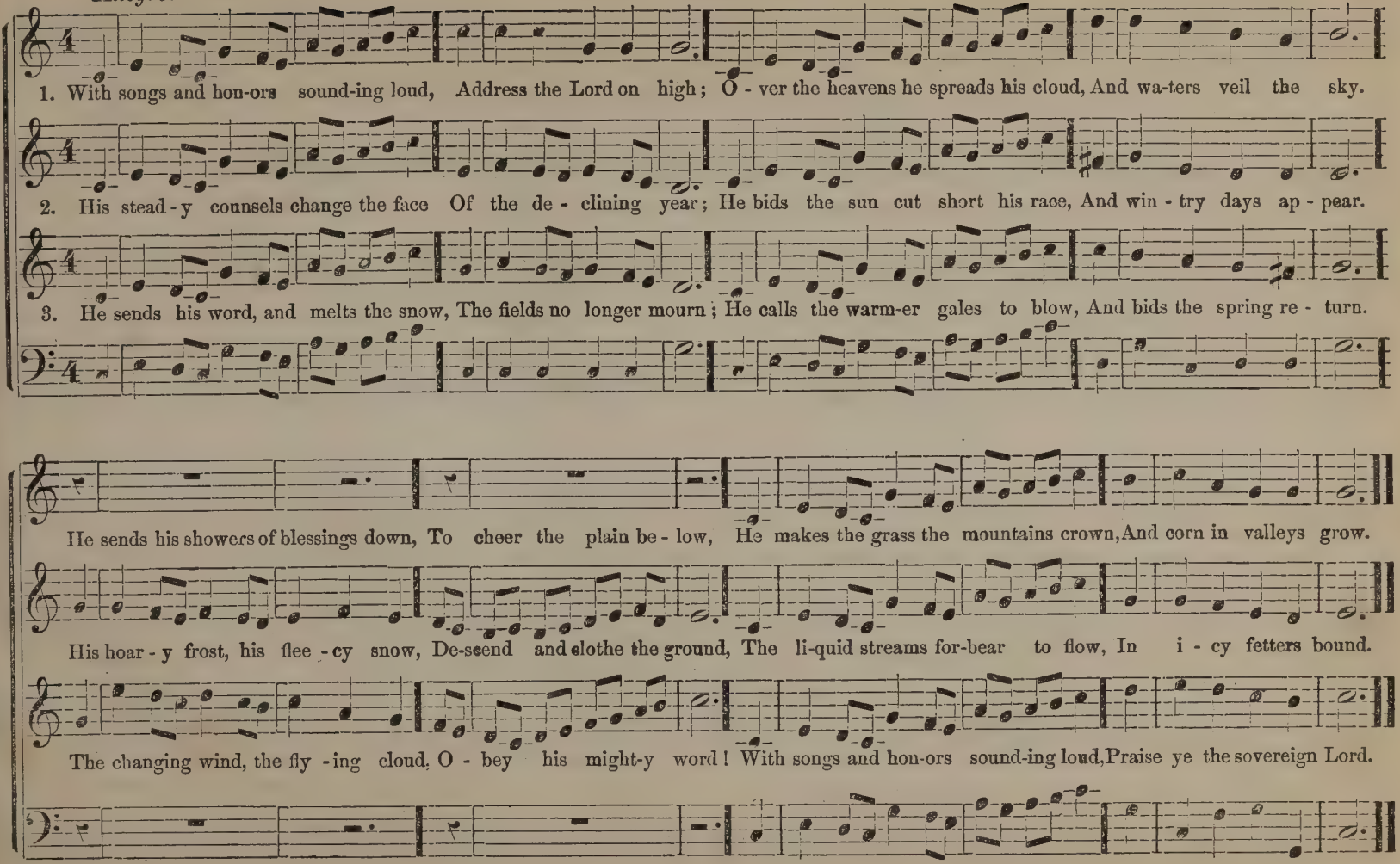
BURDER. C. M.


1. A - rise, ye people, and a - dore, Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Con-fess th' al - might-y Lord.
2. Glad shouts aloud, wide echoing sound, Th'ascend - ing God proclaim; Th'angel - ic choir respond the sound, And shake cre - a-tion's frame.
3. They sing of death and hell o'erthrown, In that tri-umph-ant hour; And God ex - alts his conquering Son, To his right hand of power.
4. Oh shout, ye peo-ple, and a - dore, Ex - ult - ing strike the chord; Let all the earth, from shore to shore, Con-fess th'al - mighty Lord.

WATERLOO. C. M.

A. N. JOHNSON

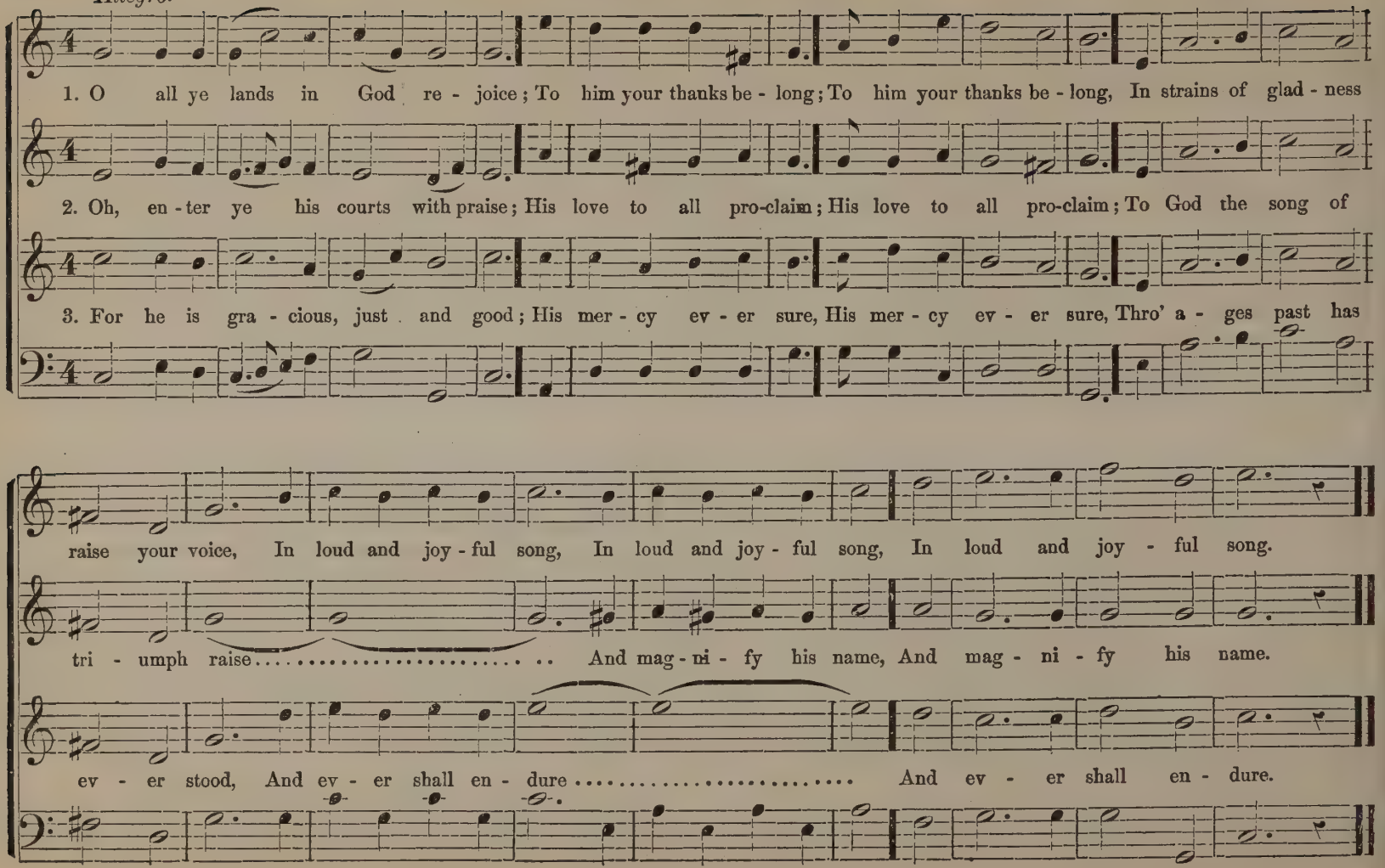
Allegro.


1. With songs and hon-ors sound-ing loud, Address the Lord on high; O - ver the heavens he spreads his cloud, And wa-ters veil the sky.
2. His stead - y counsels change the face Of the de - clining year; He bids the sun cut short his race, And win - try days ap - pear.
3. He sends his word, and melts the snow, The fields no longer mourn; He calls the warm-er gales to blow, And bids the spring re - turn.
He sends his showers of blessings down, To cheer the plain be - low, He makes the grass the mountains crown, And corn in valleys grow.
His hoar - y frost, his flee - cy snow, De-scend and clothe the ground, The li-quid streams for-bear to flow, In i - cy fetters bound.
The changing wind, the fly - ing cloud, O - bey his might-y word! With songs and hon-ors sound-ing loud, Praise ye the sovereign Lord.

LEMNOS. C. M.

Allegro.

Dr. LOWELL MASON.


1. O all ye lands in God re - joice; To him your thanks be - long; To him your thanks be - long, In strains of glad - ness
2. Oh, en - ter ye his courts with praise; His love to all pro-claim; His love to all pro-claim; To God the song of
3. For he is gra - cious, just and good; His mer - cy ev - er sure, His mer - cy ev - er sure, Thro' a - ges past has
raise your voice, In loud and joy - ful song, In loud and joy - ful song, In loud and joy - ful song.
tri - umph raise..... And mag - ni - fy his name, And mag - ni - fy his name.
ev - er stood, And ev - er shall en - dure..... And ev - er shall en - dure.

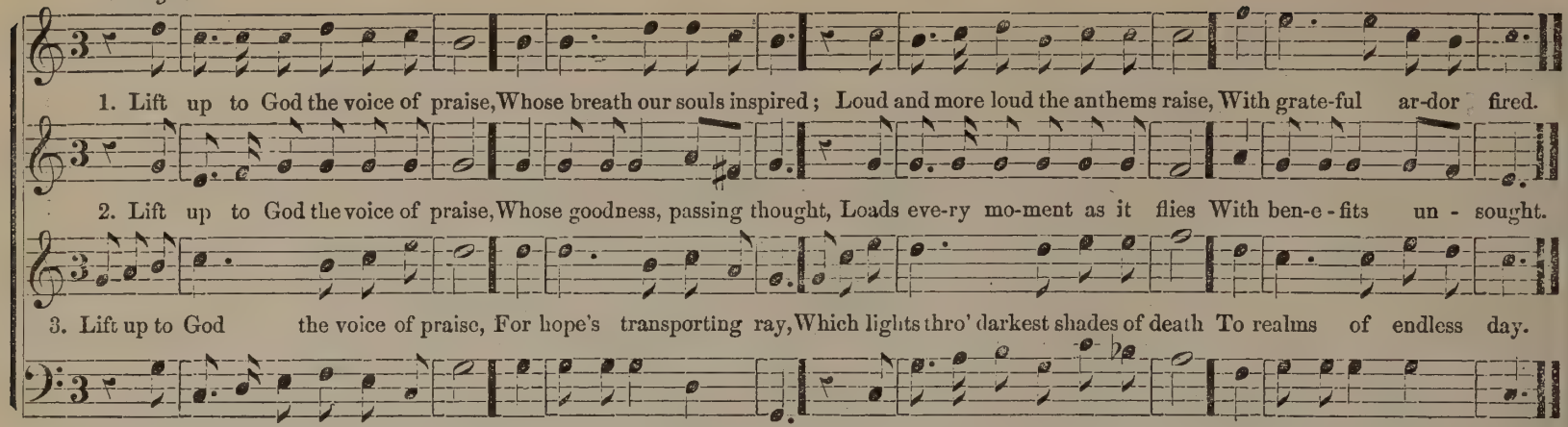
Allegro. A. J. ABBEY.

1. Joy to the world! the Lord is come! Let earth re - ceive her King, Let earth re - ceive her King.
2. Joy to the world! the Sovereign reigns! Let men their songs em - ploy; Let men their songs em - ploy.
3. No more let sin and sor - row grow, Nor thorns in - fest the ground, Nor thorns in - fest the ground.
4. He rules the world with truth and grace, And makes the na - tions prove, And makes the na - tions prove
Let eve - ry breast, pre - pare him room, And heaven and na - ture sing, And heaven and na - ture sing.
While fields .... and floods, rocks, hills .... and plains, Re - peat the sound-ing joy, Re - peat the sound-ing joy.
He comes ....to make his bless - ings flow, Far as the curse is found, Far as the curse is found.
The glo - ries of his righteous - ness, And won-ders of his love, And won-ders of his

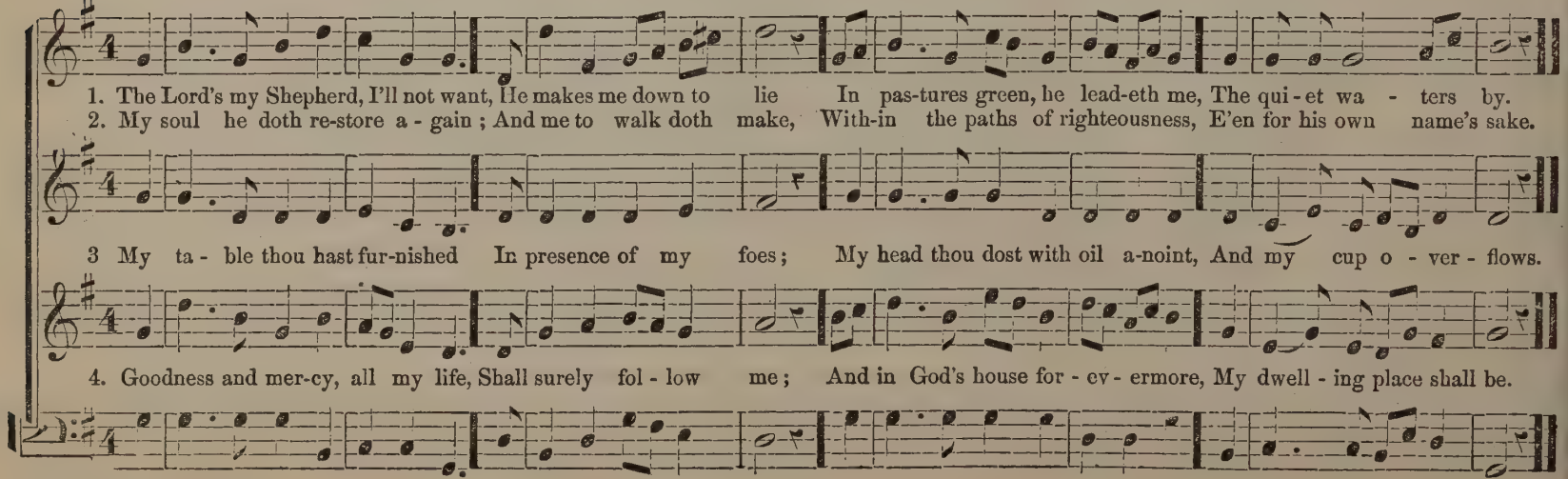
BERTRAM. C. M.

Allegro.

J. H. TENNEY.


1. Lift up to God the voice of praise, Whose breath our souls inspired; Loud and more loud the anthems raise, With grate-ful ar-dor fired.
2. Lift up to God the voice of praise, Whose goodness, passing thought, Loads eve-ry mo-ment as it flies With ben-e-fits un - sought.
3. Lift up to God the voice of praise, For hope's transporting ray, Which lights thro' darkest shades of death To realms of endless day.

OTWELL. C. M.


1. The Lord's my Shepherd, I'll not want, He makes me down to lie In pas-tures green, he lead-eth me, The qui-et wa - ters by.
2. My soul he doth re-store a - gain; And me to walk doth make, With-in the paths of righteousness, E'en for his own name's sake.
3 My ta - ble thou hast fur-nished In presence of my foes; My head thou dost with oil a-noint, And my cup o - ver - flows.
4. Goodness and mer-cy, all my life, Shall surely fol - low me; And in God's house for - ev - ermore, My dwell - ing place shall be.

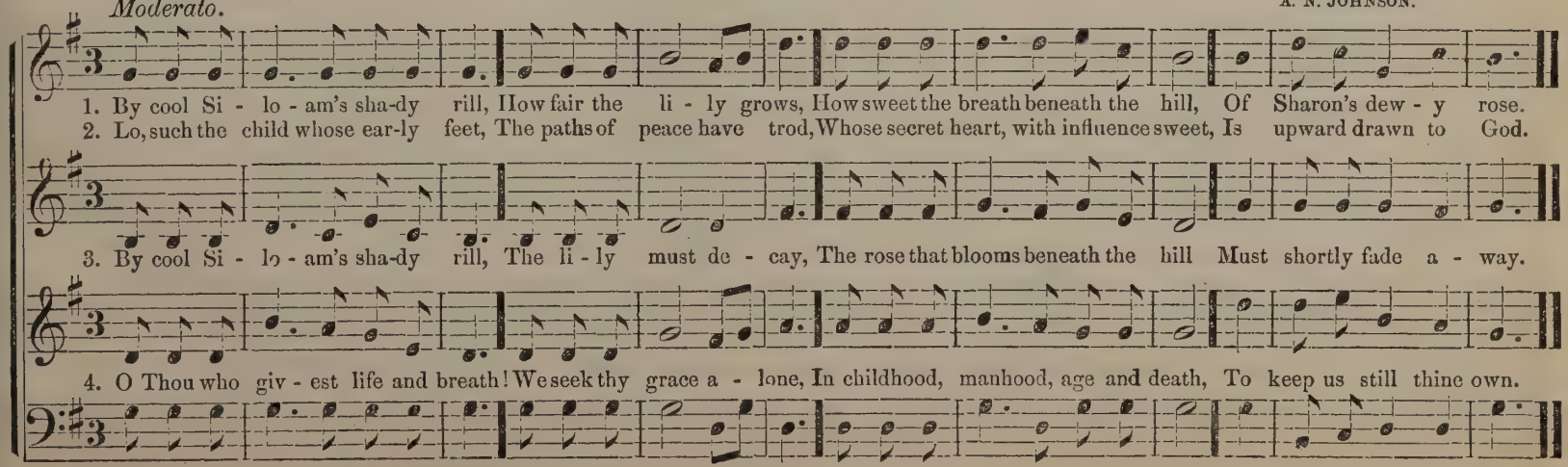
GROTON. C. M.

CHAS. ZEUNER.

Allegro.
1. Je - sus, im-mor-tal King, a - rise! As-sert thy right-ful sway, Till earth, subdued, its tri-bute brings, And distant lands o - bey.
2. Ride forth, vic-torious Conqueror, ride, Till all thy foes sub - mit, And all the powers of hell re - sign Their trophies at thy feet!
3. Send forth thy word, and let it fly The spacious earth a - round; Till eve-ry soul be-neath the sun Shall hear the joy - ful sound.
4. From sea to sea, from shore to shore, May Je-sus be a - dored, And earth with all her millions shout Ho-san-na to the Lord.

MENDOTA. C. M.

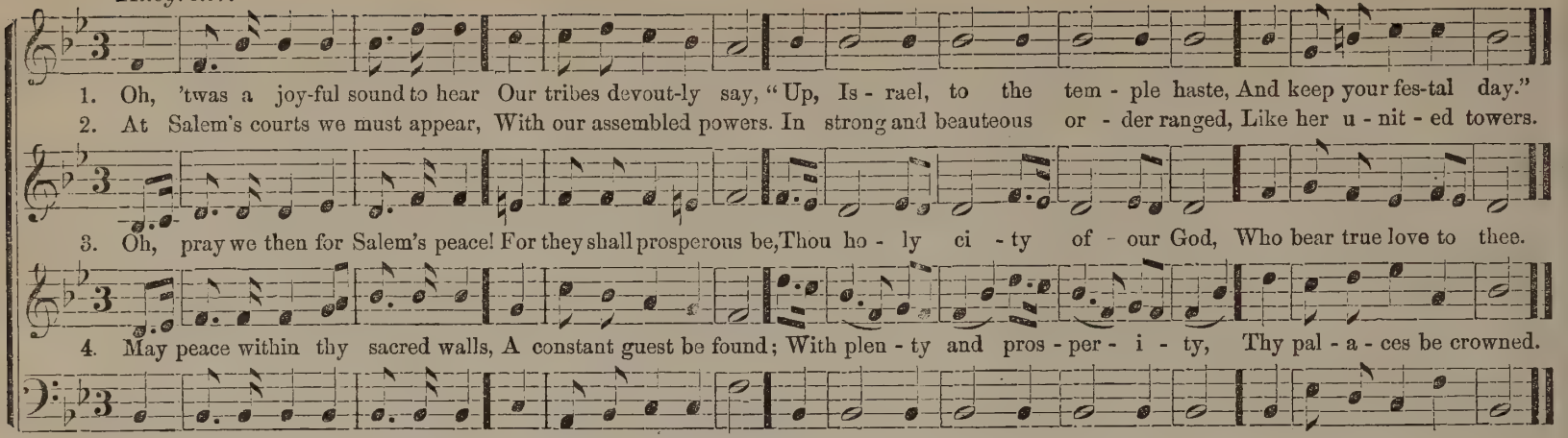
A. N. JOHNSON.


Moderato.
1. By cool Si - lo - am's sha-dy rill, How fair the li - ly grows, How sweet the breath beneath the hill, Of Sharon's dew - y rose.
2. Lo, such the child whose ear-ly feet, The paths of peace have trod, Whose secret heart, with influence sweet, Is upward drawn to God.
3. By cool Si - lo - am's sha-dy rill, The li - ly must de - cay, The rose that blooms beneath the hill Must shortly fade a - way.
4. O Thou who giv - est life and breath! We seek thy grace a - lone, In childhood, manhood, age and death, To keep us still thine own.

LEON. C. M.

Dr. L. MASON.

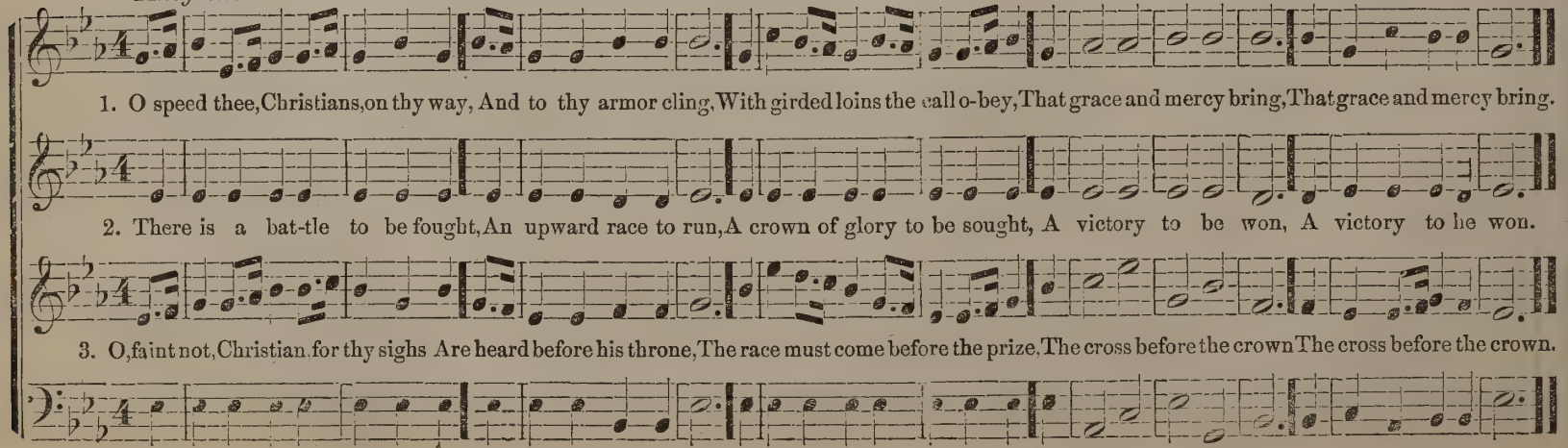
Allegretto.


1. Oh, 'twas a joy-ful sound to hear Our tribes devout-ly say, "Up, Is - rael, to the tem - ple haste, And keep your fes-tal day."
2. At Salem's courts we must appear, With our assembled powers. In strong and beauteous or - der ranged, Like her u - nit - ed towers.
3. Oh, pray we then for Salem's peace! For they shall prosperous be, Thou ho - ly ci - ty of - our God, Who bear true love to thee.
4. May peace within thy sacred walls, A constant guest be found; With plen - ty and pros - per - i - ty, Thy pal - a - ces be crowned.

BECANCOUR. C. M.

A. N. JOHNSON.

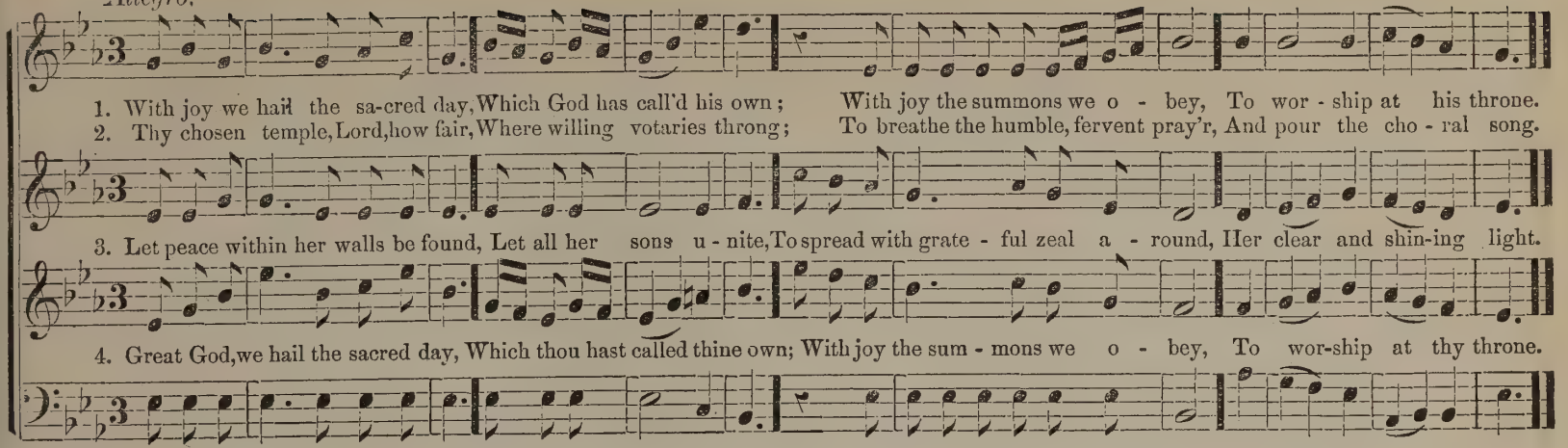
Allegretto.


1. O speed thee, Christians, on thy way, And to thy armor cling, With girded loins the call o-bey, That grace and mercy bring, That grace and mercy bring.
2. There is a bat-tle to be fought, An upward race to run, A crown of glory to be sought, A victory to be won, A victory to he won.
3. O, faint not, Christian, for thy sighs Are heard before his throne, The race must come before the prize, The cross before the crown The cross before the crown.

SELMA. C. M.

A. N. JOHNSON.

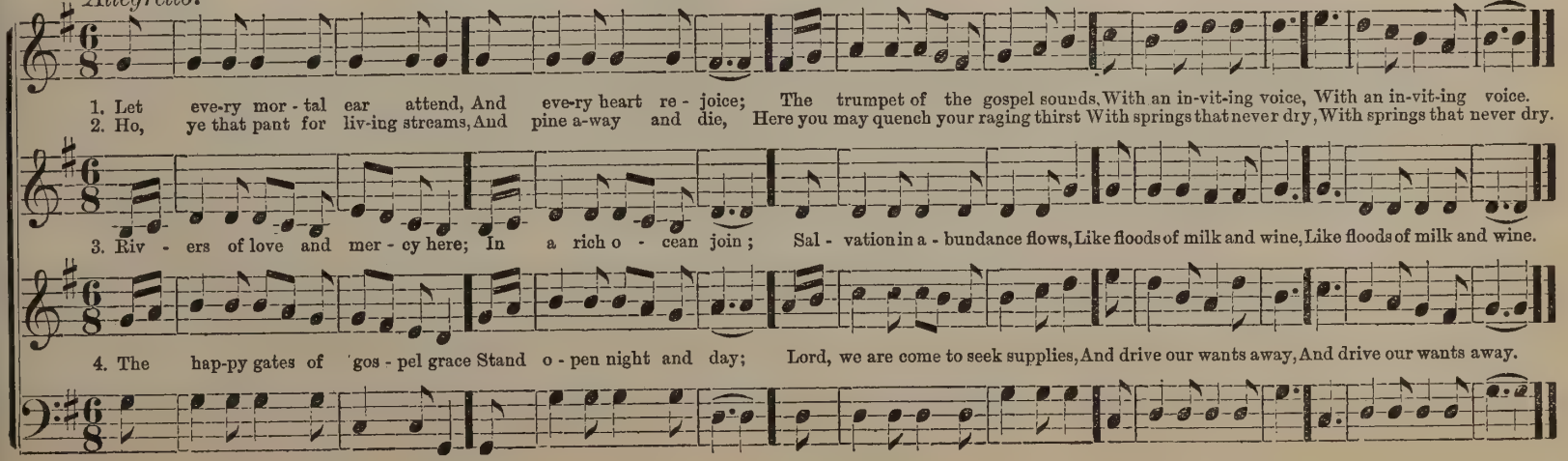
Allegro.


1. With joy we hail the sa-cred day, Which God has call'd his own; With joy the summons we o - bey, To wor - ship at his throne.
2. Thy chosen temple, Lord, how fair, Where willing votaries throng; To breathe the humble, fervent pray'r, And pour the cho - ral song.
3. Let peace within her walls be found, Let all her sons u - nite, To spread with grate - ful zeal a - round, Her clear and shin-ing light.
4. Great God, we hail the sacred day, Which thou hast called thine own; With joy the sum - mons we o - bey, To wor-ship at thy throne.

OSYKA. C. M.

A. N. JOHNSON.

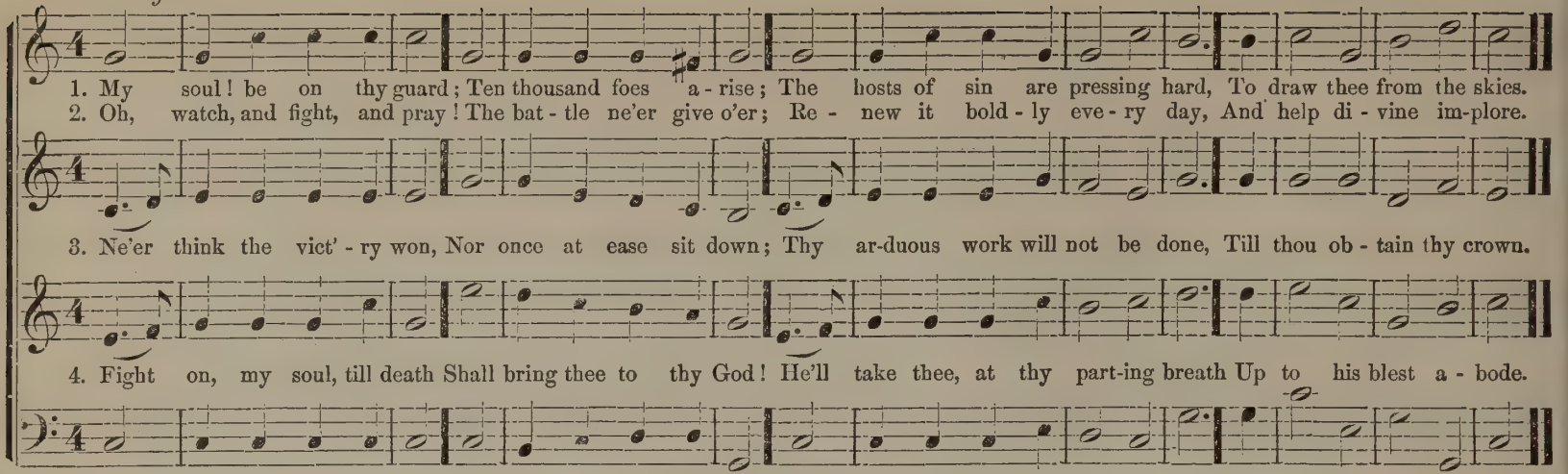
Allegretto.


1. Let eve-ry mor - tal ear attend, And eve-ry heart re - joice; The trumpet of the gospel sounds, With an in-vit-ing voice, With an in-vit-ing voice.
2. Ho, ye that pant for liv-ing streams, And pine a-way and die, Here you may quench your raging thirst With springs that never dry, With springs that never dry.
3. Riv - ers of love and mer - cy here; In a rich o - cean join; Sal - vation in a - bundance flows, Like floods of milk and wine, Like floods of milk and wine.
4. The hap-py gates of gos - pel grace Stand o - pen night and day; Lord, we are come to seek supplies, And drive our wants away, And drive our wants away.

LABAN. S. M.

Allegro.

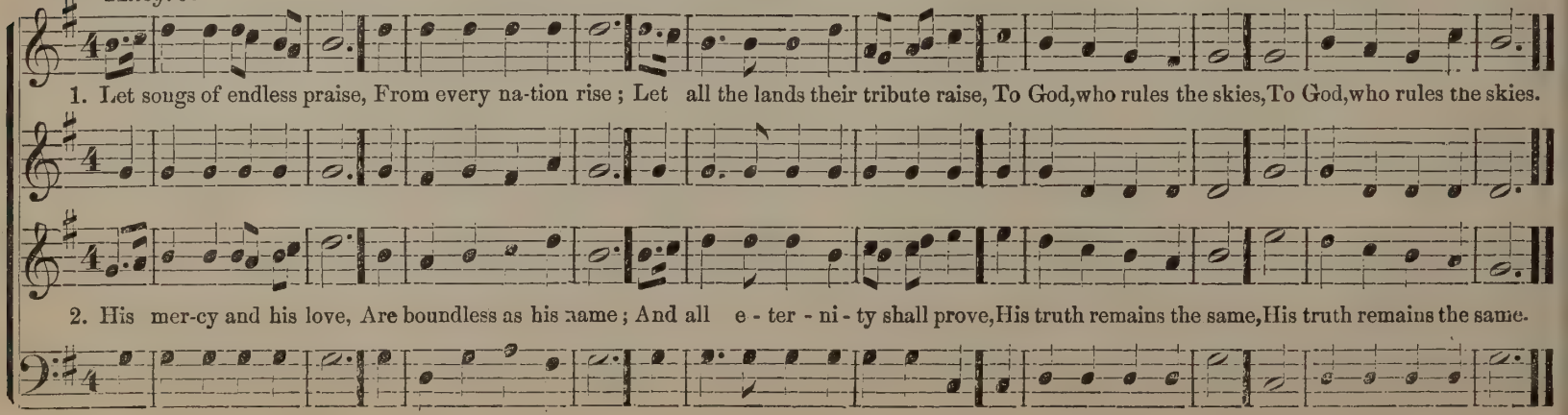
DR. LOWELL MASON.


1. My soul! be on thy guard; Ten thousand foes a - rise; The hosts of sin are pressing hard, To draw thee from the skies.
2. Oh, watch, and fight, and pray! The bat - tle ne'er give o'er; Re - new it bold - ly eve - ry day, And help di - vine im-plore.
3. Ne'er think the vict' - ry won, Nor once at ease sit down; Thy ar-duous work will not be done, Till thou ob - tain thy crown.
4. Fight on, my soul, till death Shall bring thee to thy God! He'll take thee, at thy part-ing breath Up to his blest a - bode.

MOBILE. S. M.

Allegro.

J. P. HANLON.


1. Let songs of endless praise, From every na-tion rise; Let all the lands their tribute raise, To God, who rules the skies, To God, who rules the skies.
2. His mer-cy and his love, Are boundless as his name; And all e - ter - ni - ty shall prove, His truth remains the same, His truth remains the same.

1. How beauteous are their feet, Who stand on Zi - on's hill, Who bring sal-va-tion on their tongues, And words of peace re - veal.
2. How hap-py are our ears, That hear this joy - ful sound, Which kings and prophets waited for, And sought, but nev - er found.
3. The watchmen join their voice, And tune-ful notes em - ploy; Je - ru - salem breaks forth in songs, And des-erts learn the joy.
How charming is their voice; How sweet the tid-ings are! Zi - on, be - hold thy Saviour King! He reigns and triumphs here.
How bless - ed are our eyes, That see this heavenly light, Prophets and kings de-sired it long, But died without the sight.
The Lord makes bare his arm, Through all the earth a - broad; Let eve-ry na - tion now be - hold Their Saviour and their God.

KELSO. S. M.

Moderato.

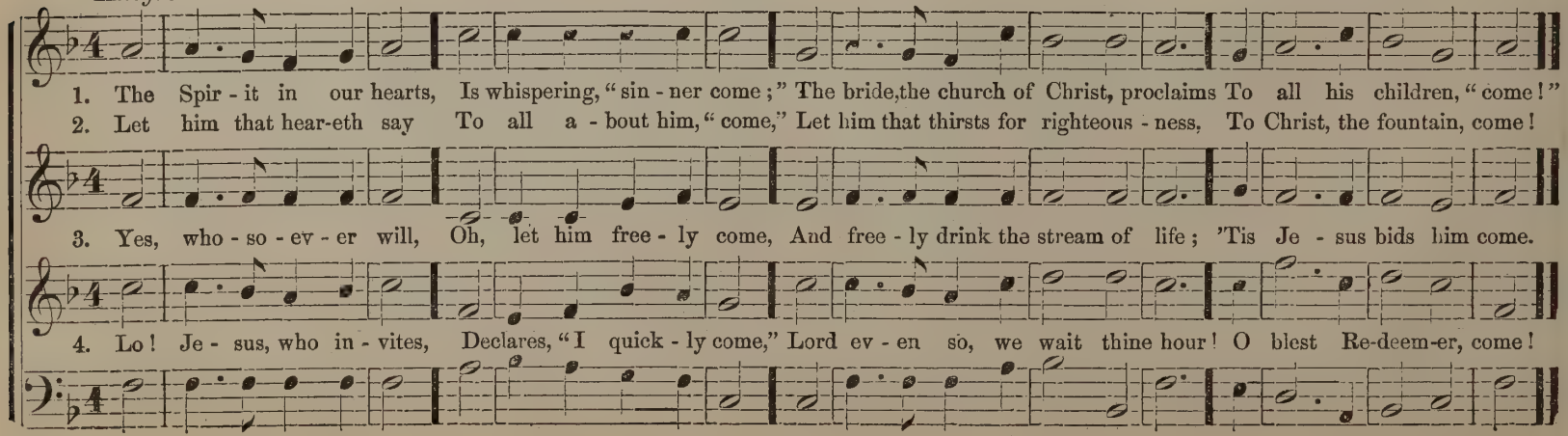
J. P. SCHMIDT.

1. My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So read-y to a - bate, So read - y to a-bate.
2. His power subdues our sins, And his for - giv-ing love, Far as the east is from the west, Doth all our guilt remove, Doth all our guilt remove.
3. High as the heavens are raised, Above the ground we tread, So far the riches of his grace, Our highest thoughts exceed, Our highest thoughts exceed.

OLNEY. S. M.

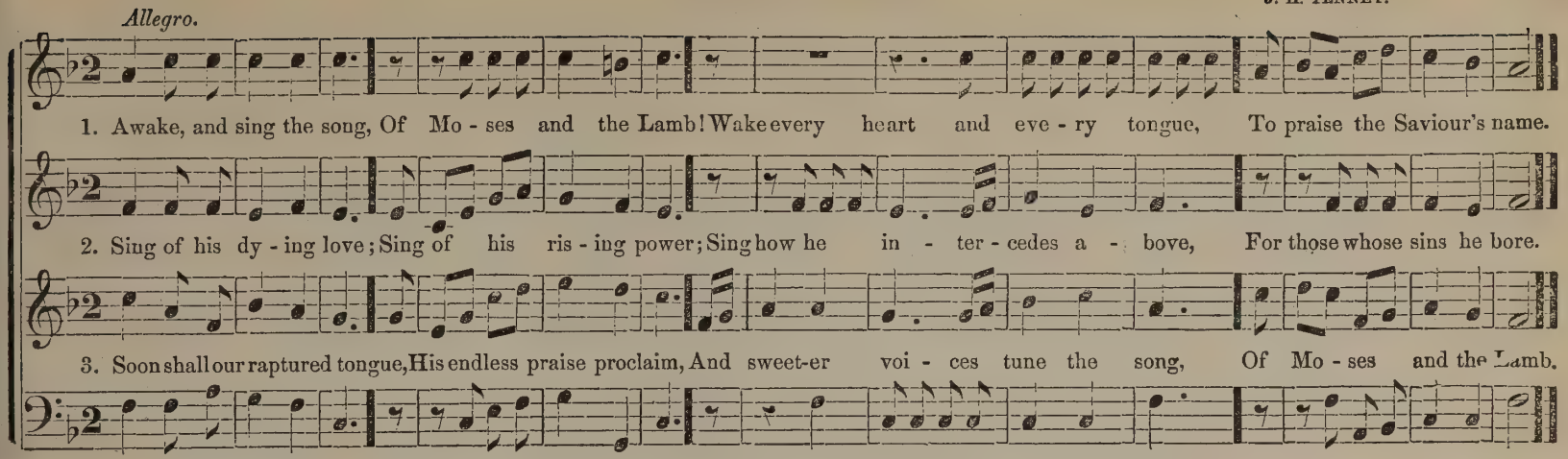
Allegro.

DR. LOWELL MASON.


1. The Spir - it in our hearts, Is whispering, "sin - ner come;" The bride, the church of Christ, proclaims To all his children, "come!"
2. Let him that hear-eth say To all a - bout him, "come," Let him that thirsts for righteous - ness, To Christ, the fountain, come!
3. Yes, who - so - ev - er will, Oh, let him free - ly come, And free - ly drink the stream of life; 'Tis Je - sus bids him come.
4. Lo! Je - sus, who in - vites, Declares, "I quick - ly come," Lord ev - en so, we wait thine hour! O blest Re-deem-er, come!

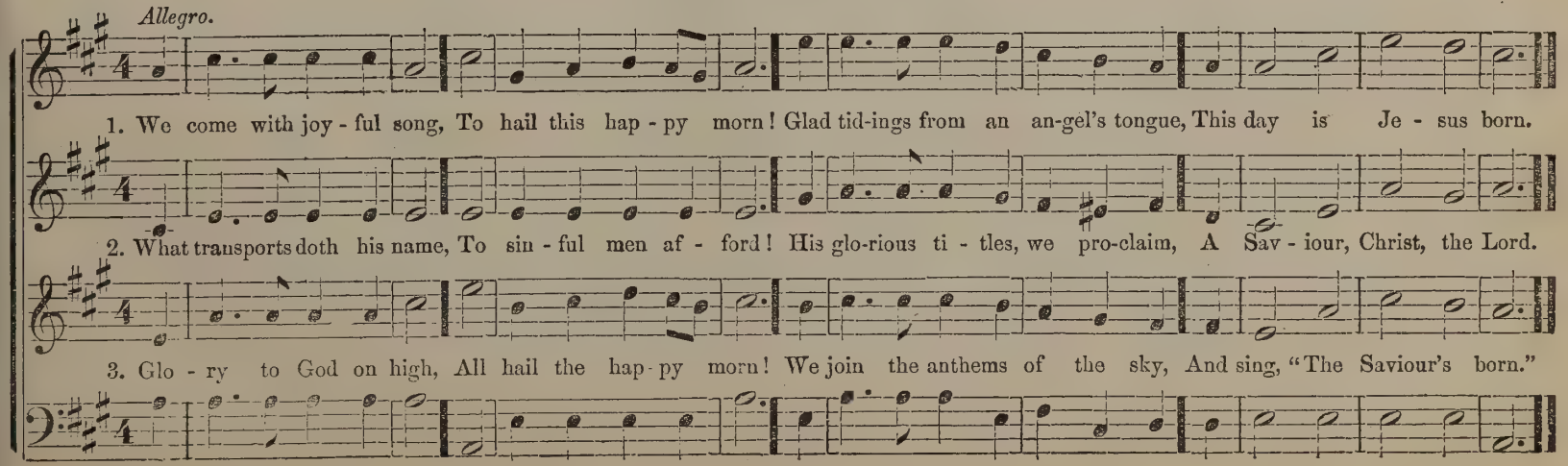
ETHIM. S. M.

J. H. TENNEY.


Allegro.
1. Awake, and sing the song, Of Mo - ses and the Lamb! Wake every heart and eve - ry tongue, To praise the Saviour's name.
2. Sing of his dy - ing love; Sing of his ris - ing power; Sing how he in - ter - cedes a - bove, For those whose sins he bore.
3. Soon shall our raptured tongue, His endless praise proclaim, And sweet-er voi - ces tune the song, Of Mo - ses and the Lamb.

SPRAGUE. S. M.

A. N. JOHNSON.


Allegro.
1. We come with joy - ful song, To hail this hap - py morn! Glad tid-ings from an an-gel's tongue, This day is Je - sus born.
2. What transports doth his name, To sin - ful men af - ford! His glo-rious ti - tles, we pro-claim, A Sav - iour, Christ, the Lord.
3. Glo - ry to God on high, All hail the hap - py morn! We join the anthems of the sky, And sing, "The Saviour's born."

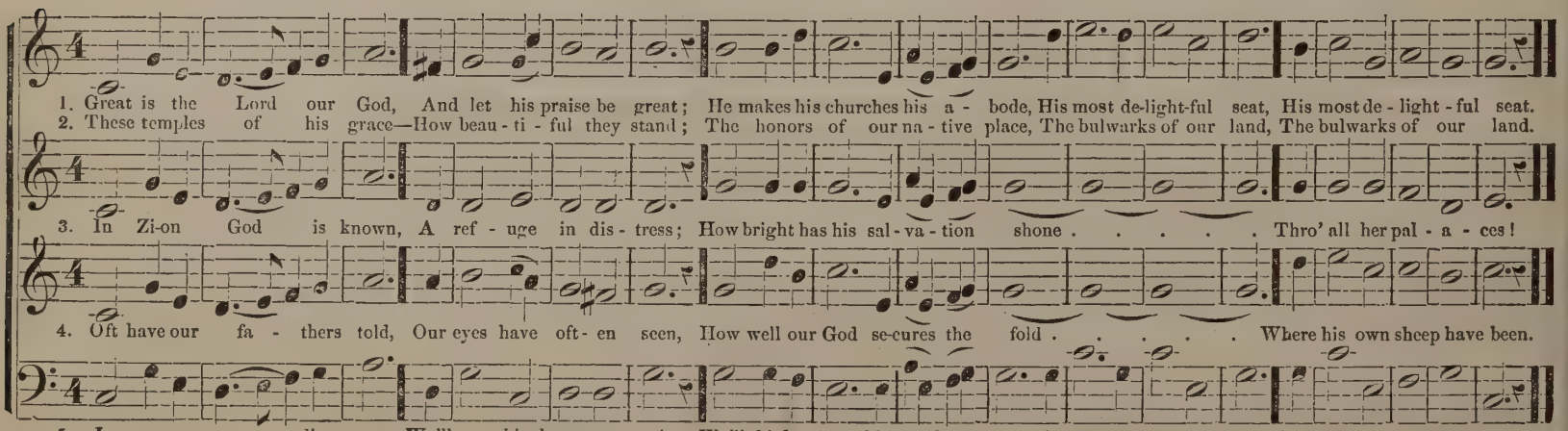
BRYAN. S. M.

Allegretto.

A. N. JOHNSON.

1. How gen-tle God's commands! How kind his pre-cepts are! Come, cast your burdens on the Lord, And trust his constant care.
2. Beneath his watch-ful eye, His saints se-cure-ly dwell; The hand which bears cre-a-tion up, Shall guard his chil-dren well.
3. Why should this anxious load Press down your heavy mind? Haste to your heavenly Father's throne, And sweet re-freshment find.
4. His goodness stands approved, Unchanged from day to day; I'll drop my bur-den at his feet, And bear a song a-way.

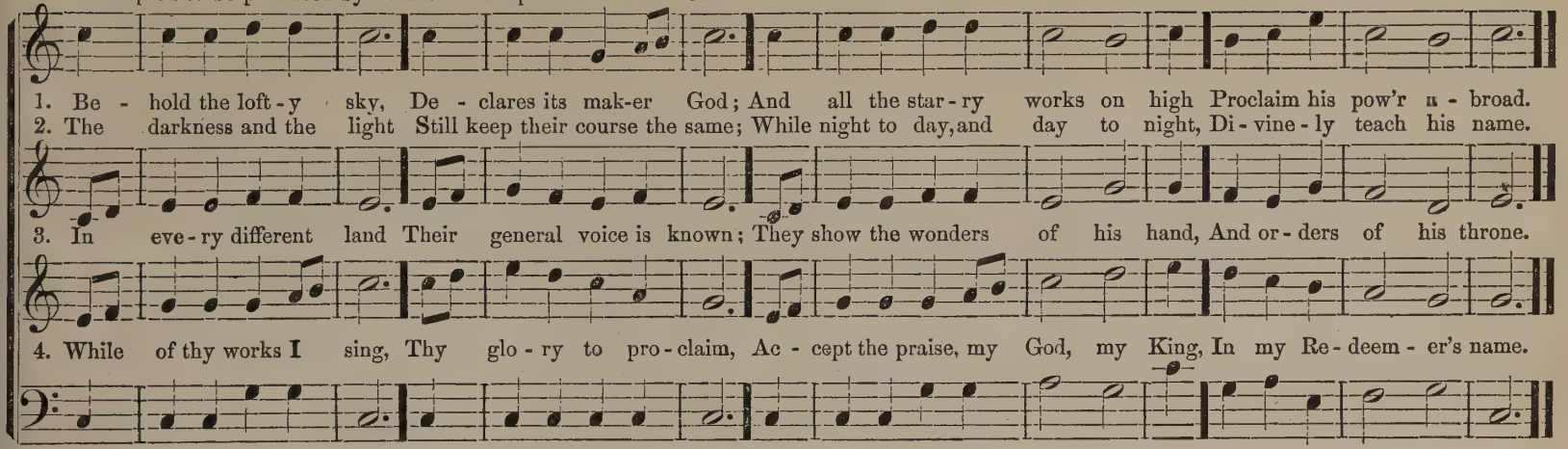
SHEBA. S. M.


1. Great is the Lord our God, And let his praise be great; He makes his churches his a-bode, His most de-light-ful seat, His most de-light-ful seat.
2. These temples of his grace—How beau-ti-ful they stand; The honors of our na-tive place, The bulwarks of our land, The bulwarks of our land.
3. In Zi-on God is known, A ref-uge in dis-tress; How bright has his sal-va-tion shone . . . . . Thro' all her pal-a-ces!
4. Oft have our fa-thers told, Our eyes have oft-en seen, How well our God se-cures the fold . . . . . Where his own sheep have been.
5. In every new dis-tress, We'll to his house re-pair, We'll think up-on his wondrous grace, And seek deliverance there, And seek de-liverance there.

SMITHFIELD. S. M.

A. N. JOHNSON.

Adapted to be practiced by note after Chapter XX is learned.


1. Be - hold the loft - y sky, De - clares its mak-er God; And all the star - ry works on high Proclaim his pow'r a - broad.
2. The darkness and the light Still keep their course the same; While night to day, and day to night, Di - vine - ly teach his name.
3. In eve - ry different land Their general voice is known; They show the wonders of his hand, And or - ders of his throne.
4. While of thy works I sing, Thy glo - ry to pro - claim, Ac - cept the praise, my God, my King, In my Re - deem - er's name.

LINSTEAD. S. M.

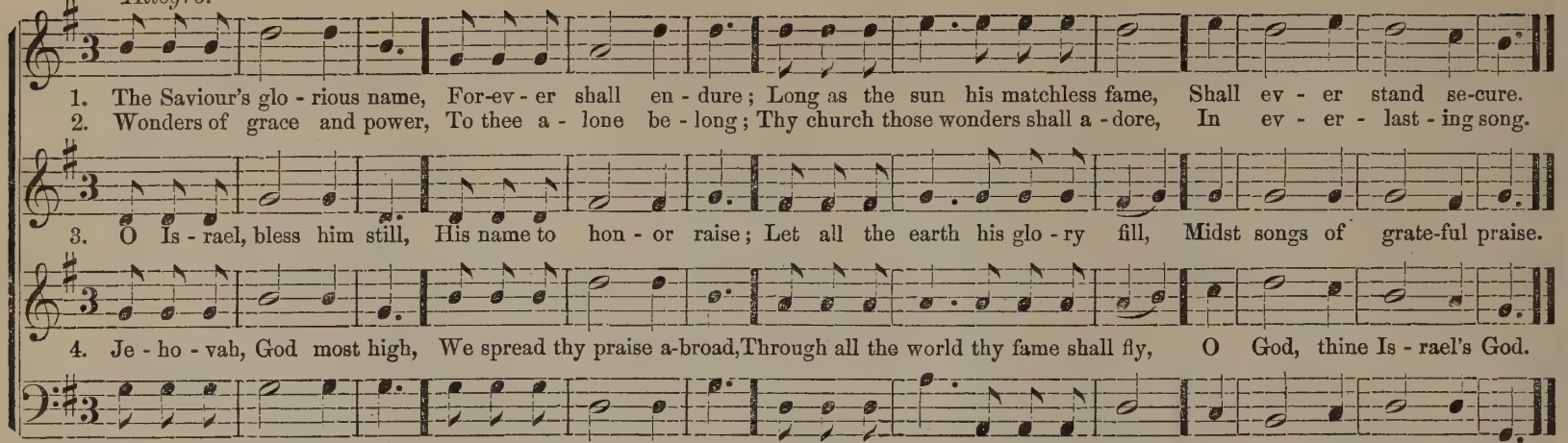
Allegro.

1. Mine eyes and my de - sire, Are ev - er to the Lord; I love to plead his prom - is - es, And rest up - on his word.
2. Lord, turn thee to my soul; Bring thy sal - va-tion near; When will thy hand re - lease my feet From sin's de - structive snare?
3. When shall the sovereign grace, Of my for - giv-ing God, Re - store me from those dangerous ways My wandering feet have trod?
4. With hum - ble faith I wait To see thy face a - gain: Of Is - rael it shall ne'er be said, He sought the Lord in vain.

KEPNER. S. M.

DR. LOWELL MASON.

Allegro.


1. The Saviour's glo - rious name, For-ev - er shall en - dure; Long as the sun his matchless fame, Shall ev - er stand se-cure.
2. Wonders of grace and power, To thee a - lone be - long; Thy church those wonders shall a - dore, In ev - er - last - ing song.
3. O Is - rael, bless him still, His name to hon - or raise; Let all the earth his glo - ry fill, Midst songs of grate-ful praise.
4. Je - ho - vah, God most high, We spread thy praise a-broad, Through all the world thy fame shall fly, O God, thine Is - rael's God.

THEON. S. M.

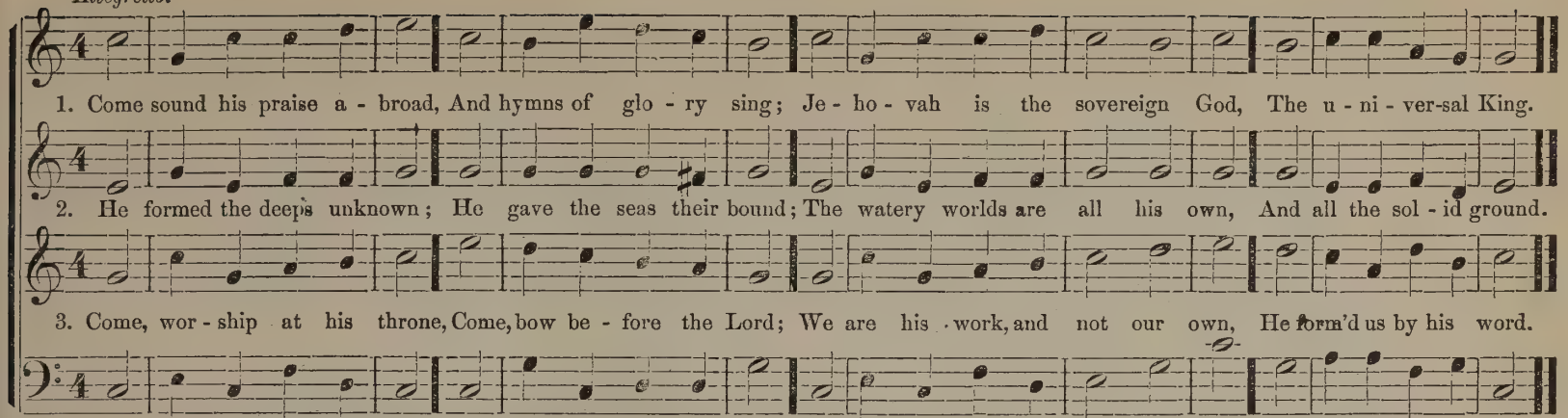
Moderato.

1. The peo - ple of the Lord, Are on their way to heaven; There they ob-tain their great re-ward, The prize will there be given.
2. 'Tis con - flict here be - low; 'Tis triumph there, and peace; On earth we wres - tle with the foe; In heaven our conflicts cease.
3. 'Tis gloom and dark-ness here; 'Tis light and joy a - bove; There all is pure and all is clear, There all is peace and love.
4. Then let us joy - ful sing! The con - flict is not long; We hope in heaven to praise our King, In one e - ter - nal song.

BRIGHTON. S. M.

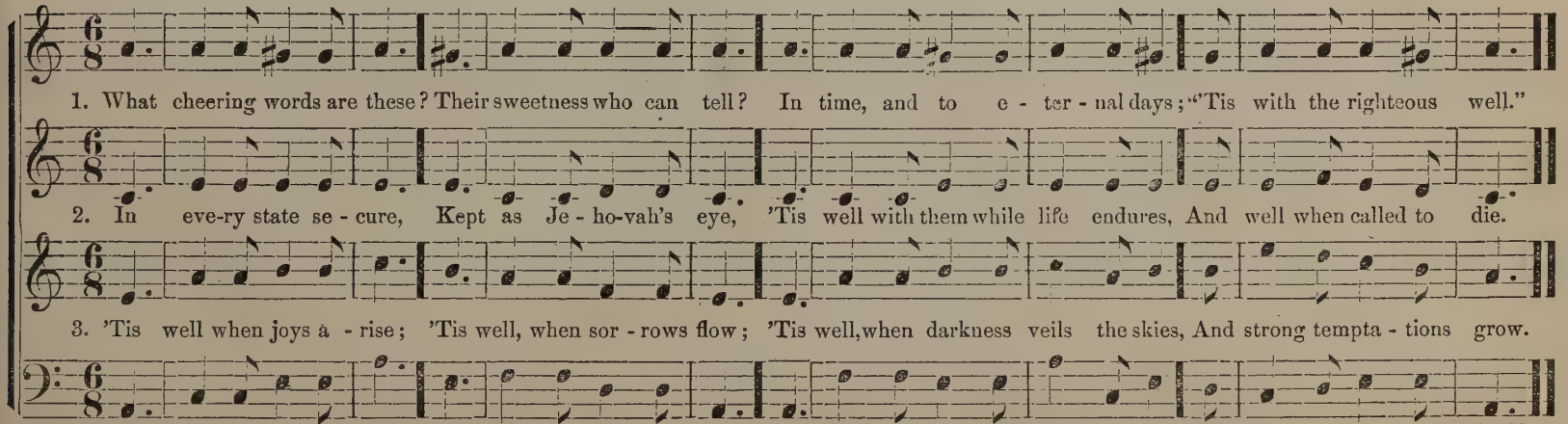
DR. L. MASON.

Allegretto.


1. Come sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah is the sovereign God, The u - ni - ver-sal King.
2. He formed the deeps unknown; He gave the seas their bound; The watery worlds are all his own, And all the sol - id ground.
3. Come, wor - ship at his throne, Come, bow be - fore the Lord; We are his work, and not our own, He form'd us by his word.
4. To - day at - tend his voice, Nor dare pro - voke his rod; Come, like the peo - ple of his choice, And own your gracious God.

ELL. S. M.

Andante.


1. What cheering words are these? Their sweetness who can tell? In time, and to e - ter - nal days; "Tis with the righteous well."
2. In eve-ry state se - cure, Kept as Je - ho-vah's eye, 'Tis well with them while life endures, And well when called to die.
3. 'Tis well when joys a - rise; 'Tis well, when sor - rows flow; 'Tis well, when darkness veils the skies, And strong tempta - tions grow.
4. 'Tis well, when Jesus calls; "From earth and sin a - rise, To join the ransomed souls a - bove, Made to sal - va - tion wise!"

QUITMAN. H. M.

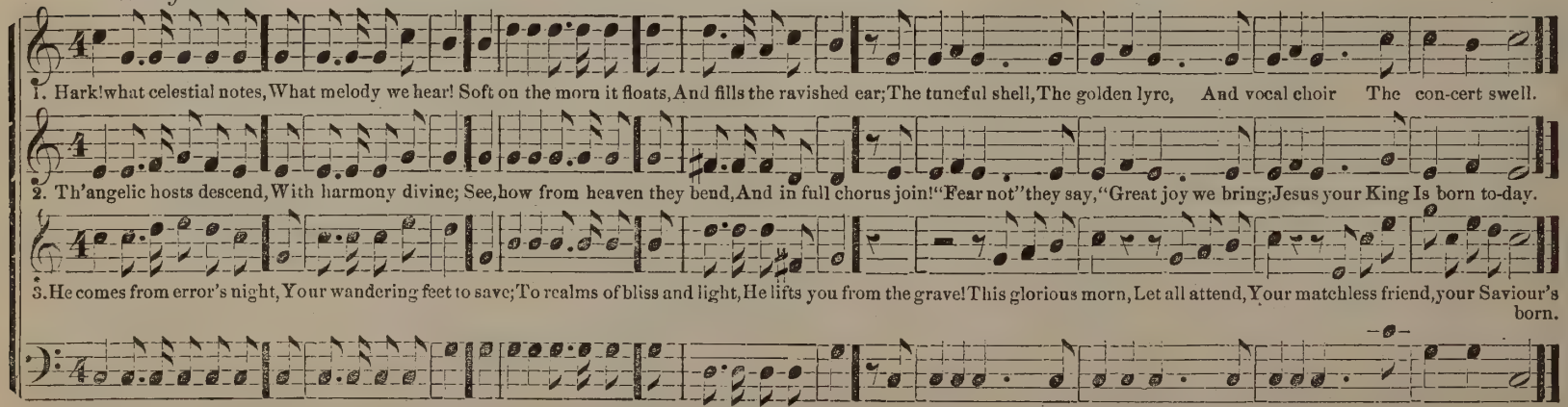
Allegro.

J. H. TENNEY.

1. Gird on thy conquering sword! Ascend thy shining car, And march, Almighty Lord! To wage the ho - ly war. Be-fore his wheels, In glad surprise, Ye valleys, rise, And sink, ye hills.
2. Be-fore thine aw-ful face, Millions of foes shall fall, The captives of thy grace, That grace which conquers all. The world shall know, Great King of kings! What won-drous things Thine arm can do.
3. Here to my willing soul, Bend thy triumphant way; Here every foe control, And all thy power dis-play. My heart thy throne, Blest Je - sus see, Bows low to thee, To thee a - lone.

DELPHOS. H. M.

Allegretto.


1. Hark! what celestial notes, What melody we hear! Soft on the morn it floats, And fills the ravished ear; The tuneful shell, The golden lyre, And vocal choir The con-cert swell.
2. Th'angelic hosts descend, With harmony divine; See, how from heaven they bend, And in full chorus join! "Fear not" they say, "Great joy we bring; Jesus your King Is born to-day.
3. He comes from error's night, Your wandering feet to save; To realms of bliss and light, He lifts you from the grave! This glorious morn, Let all attend, Your matchless friend, your Saviour's born.
4. Glory to God on high! Ye mortals spread the sound, And let your raptures fly To earth's remotest bound, For peace on earth, From God in heaven, To man is given, At Jesus' birth.

A. N. JOHNSON.

Allegro.
1. Blow ye the trum-pet, blow, The glad - ly sol - emn sound; Let all the na-tions know, To earth's re - mot - est bound,
2. Ex - tol the Lamb of God, The all a - ton - ing Lamb; Re - demp- tion in his blood, Throughout the world pro - claim:
3. Ye who have sold for nought Your her - it - age a - bove, Shall have it back un-bought, The gift of Je - sus' love.
4. The gos - pel trum-pet hear, The news of heavenly grace, And saved from earth ap - pear Be - fore your Sav - iour's face:
The year of Ju - bi - lee is come, Re-turn, ye ransomed sin-ners, home, Re-turn, ye ransomed sin - ners, home.
The year of Ju - bi - lee is come, Re-turn, ye ransomed sin - ners, home.
The year of Ju - bi - lee is come, Re-turn, ye ransomed sin-ners, home, Re-turn, ye ransomed sin - ners, home.

LISCHER. H. M.

Allegretto.

SOLO.

DR. LOWELL MASON.

1. { Ye saints, your mu - sic bring, Attuned to sweet-est sound; / Strike eve - ry trembling string, Till heav'n and earth resound. } The triumphs of the cross I sing, Awake, ye saints, each joy-ful string!

2. { The cross, the cross a - lone, Subdued the pow'rs of hell; / Like lightning from his throne, The prince of darkness fell; } The triumphs of the cross I sing, Awake, ye saints, each joy - ful string!

3. { The cross hath power to save, From all the foes that rise; / The cross hath made the grave A passage to the skies; } The triumphs of the cross I sing, Awake, ye saints, each joy - ful string!

SOLO. CHORUS.

Awake ye saints, each joy - ful string!

TREBLE & ALTO. ALTO.

A - wake ye saints, Each joy - ful string!

FULL CHORUS.

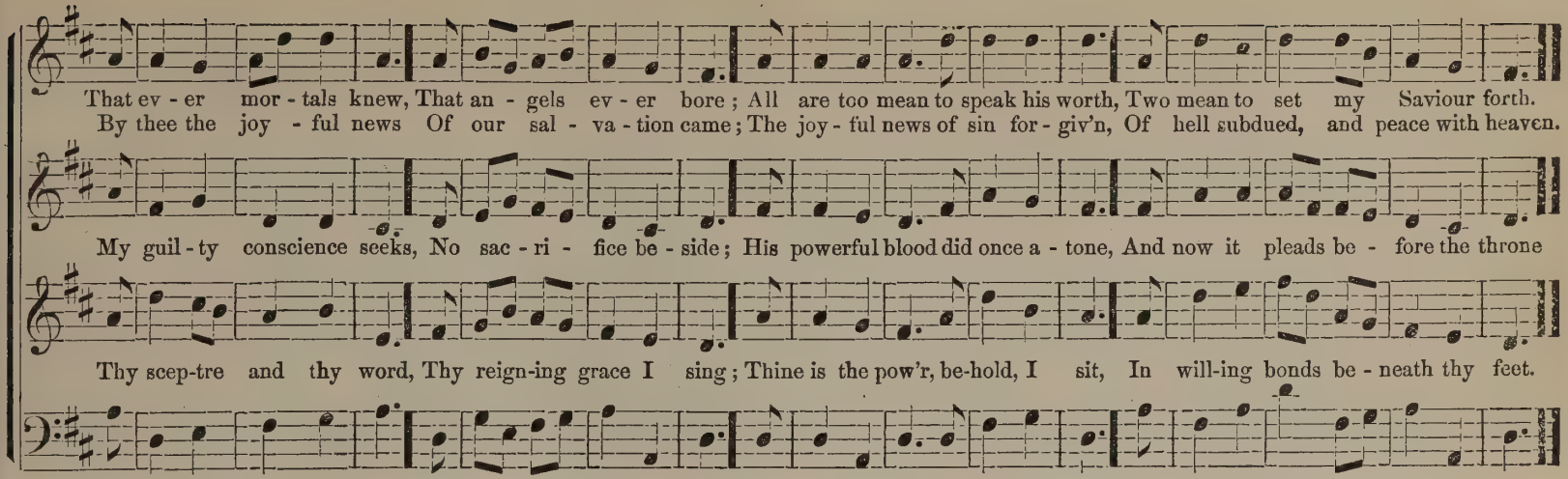
Awake ye saints, Each joy - ful string!

WARSAW. H. M.

Allegro.

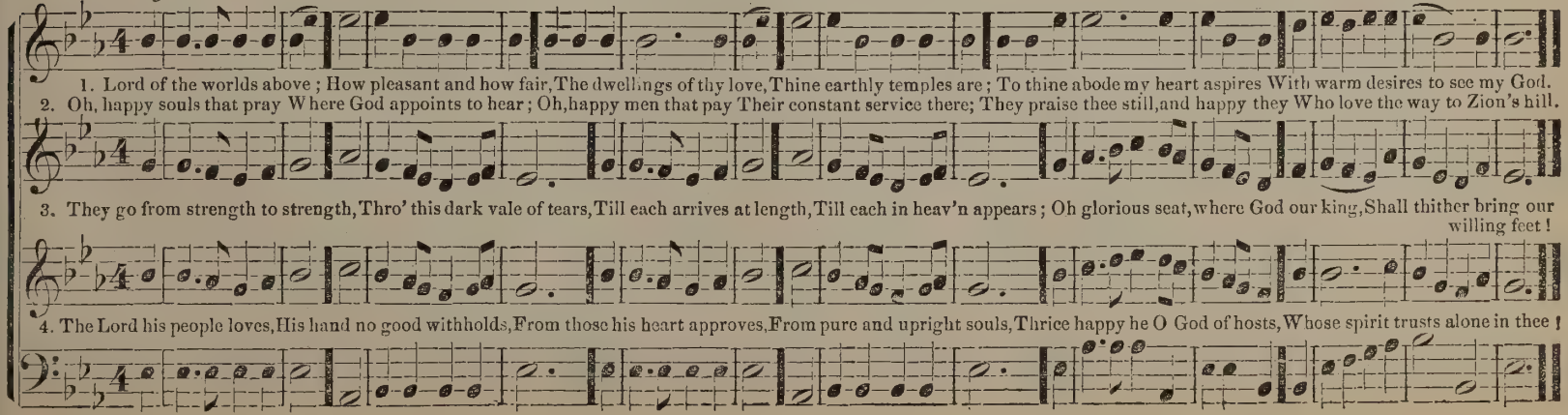
CLARK.

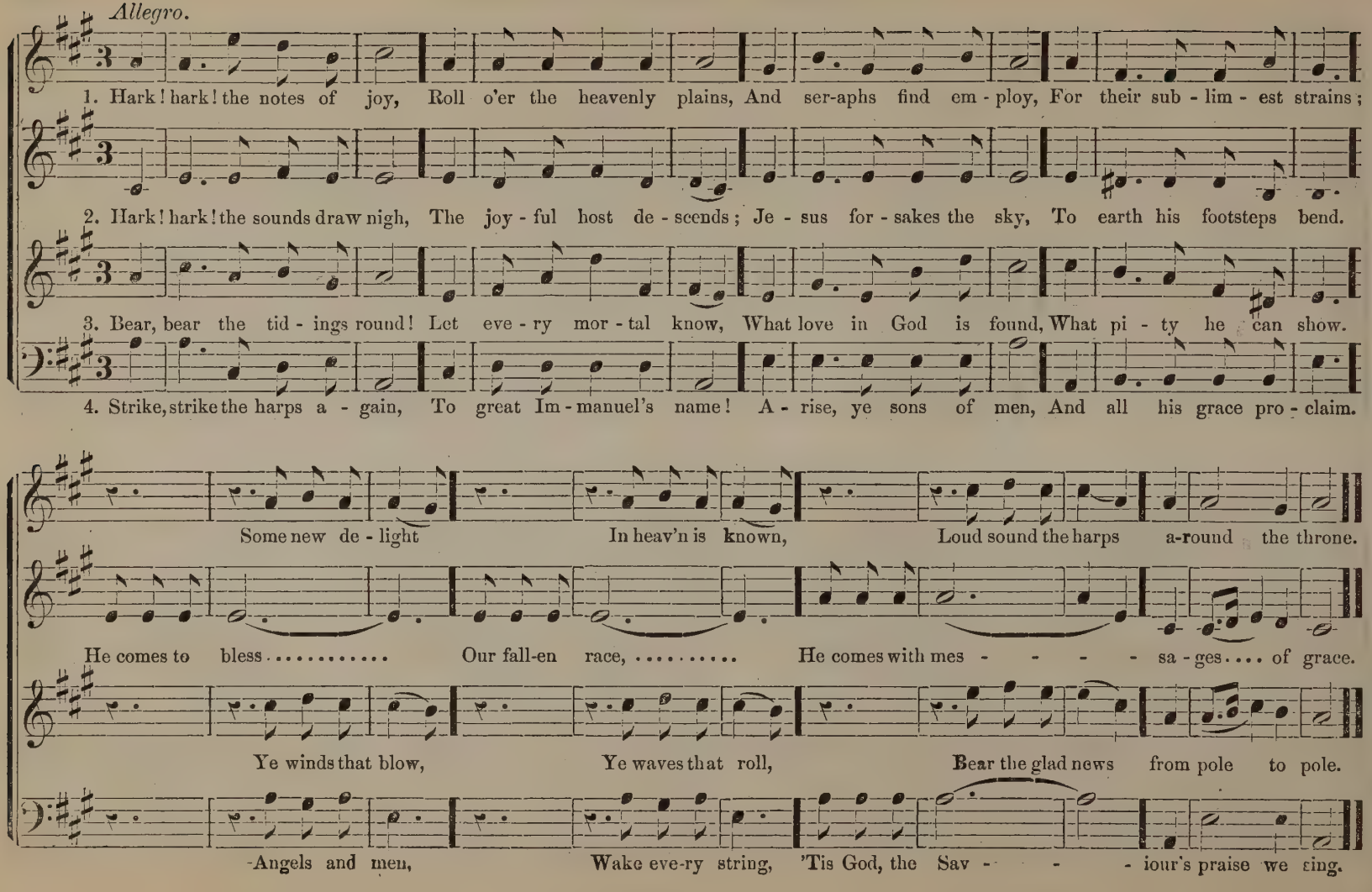
1. Join all the glo-rious names, Of wisdom, love, and power;
2. Great Prophet of our God! My tongue would bless thy name;
3. Je - sus, our great High Priest, Offered his blood and died;
4. O thou al - migh - ty Lord! My Conq'ror and my King,


That ev - er mor - tals knew, That an - gels ev - er bore ; All are too mean to speak his worth, Two mean to set my Saviour forth.
By thee the joy - ful news Of our sal - va - tion came ; The joy - ful news of sin for - giv'n, Of hell subdued, and peace with heaven.
My guil - ty conscience seeks, No sac - ri - fice be - side ; His powerful blood did once a - tone, And now it pleads be - fore the throne
Thy scep-tre and thy word, Thy reign-ing grace I sing ; Thine is the pow'r, be-hold, I sit, In will-ing bonds be - neath thy feet.

CLARKSVILLE. H. M.

Allegro.


1. Lord of the worlds above ; How pleasant and how fair, The dwellings of thy love, Thine earthly temples are ; To thine abode my heart aspires With warm desires to see my God.
2. Oh, happy souls that pray Where God appoints to hear ; Oh, happy men that pay Their constant service there; They praise thee still, and happy they Who love the way to Zion's hill.
3. They go from strength to strength, Thro' this dark vale of tears, Till each arrives at length, Till each in heav'n appears ; Oh glorious seat, where God our king, Shall thither bring our willing feet !
4. The Lord his people loves, His hand no good withholds, From those his heart approves, From pure and upright souls, Thrice happy he O God of hosts, Whose spirit trusts alone in thee !

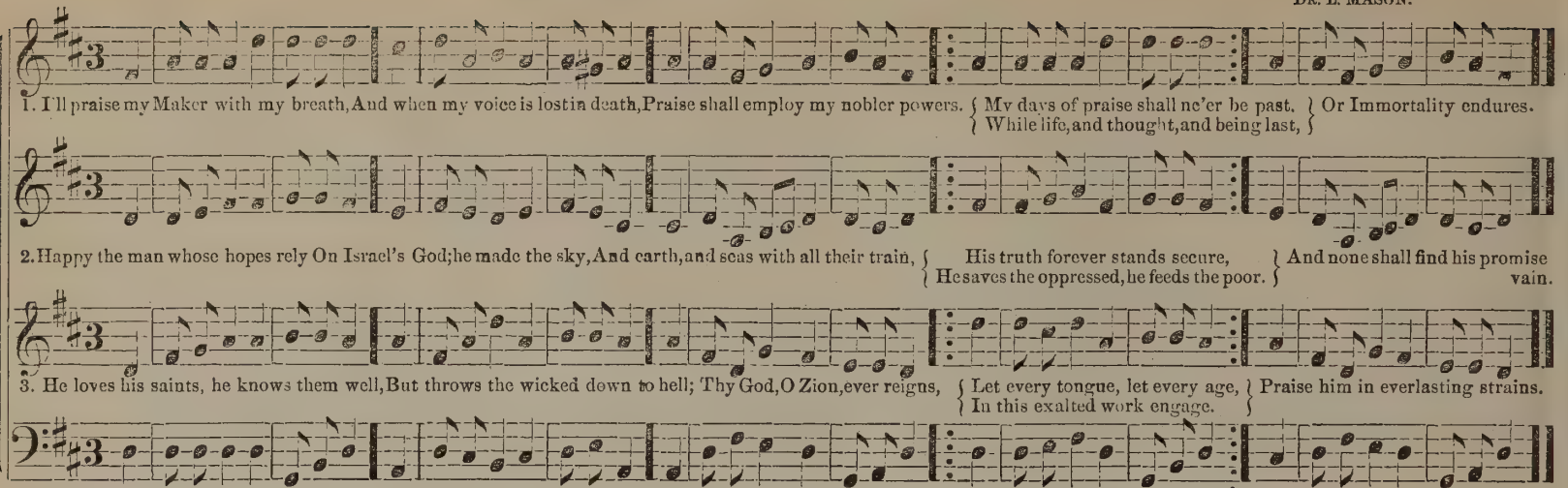

Allegro.
1. Hark! hark! the notes of joy, Roll o'er the heavenly plains, And ser-aphs find em - ploy, For their sub - lim - est strains;
2. Hark! hark! the sounds draw nigh, The joy - ful host de - scends; Je - sus for - sakes the sky, To earth his footsteps bend.
3. Bear, bear the tid - ings round! Let eve - ry mor - tal know, What love in God is found, What pi - ty he can show.
4. Strike, strike the harps a - gain, To great Im - manuel's name! A - rise, ye sons of men, And all his grace pro - claim.
Some new de - light In heav'n is known, Loud sound the harps a-round the throne.
He comes to bless ..... Our fall-en race, ... He comes with mes - - - - sa - ges .... of grace.
Ye winds that blow, Ye waves that roll, Bear the glad news from pole to pole.
Angels and men, Wake eve-ry string, 'Tis God, the Sav - - - iour's praise we sing.

Moderato. BOND.

1. I love the vol - ume of thy word; What light and joy those leaves af - ford, To souls be - night - ed and distressed!
2. Thy threatenings wake my slumbering eyes, And warn me where my dan - ger lies; But 'tis thy bless - ed gos - pel, Lord,
3. Who knows the er - rors of his thoughts? My God, for - give my se - cret faults, And from presump - tuous sins re - strain;
Thy pre - cepts guide my doubt - ful way, Thy fear for - bids my feet to stray, Thy promise leads my heart to rest.
That makes my guilt - y conscience clean, Con - verts my soul, sub - dues my sin, And gives a free but large re - ward.
Ac - cept my poor at - tempts of praise, That I have read thy book of grace, And book of na - ture not in vain.

NASHVILLE. L. P. M.

DR. L. MASON.

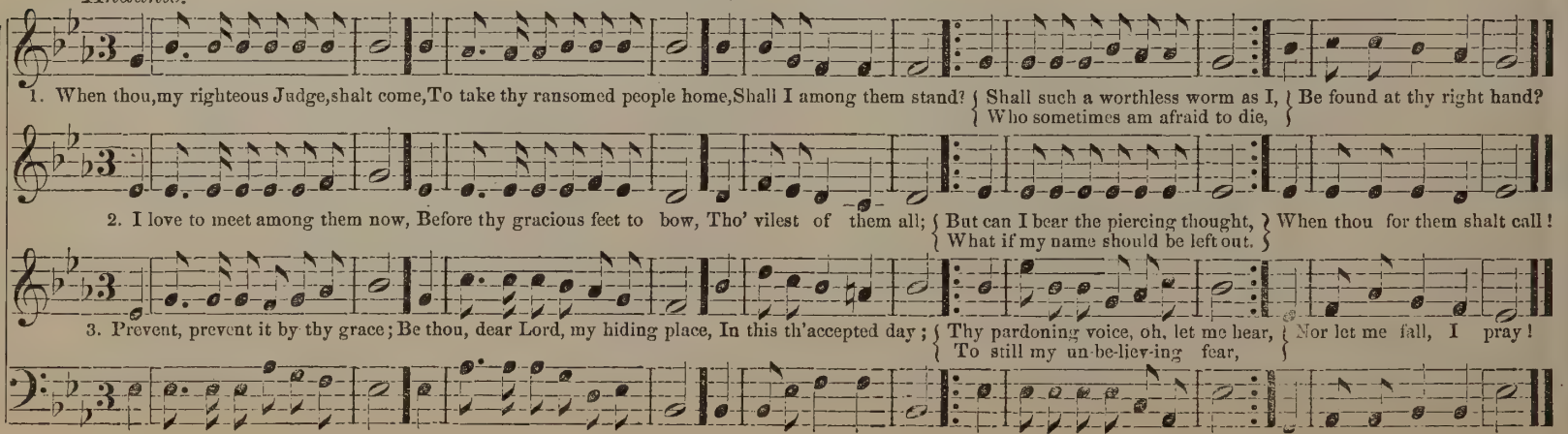

1. I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers. { My days of praise shall ne'er be past, While life, and thought, and being last, } Or Immortality endures.
2. Happy the man whose hopes rely On Israel's God; he made the sky, And earth, and seas with all their train, { His truth forever stands secure, He saves the oppressed, he feeds the poor. } And none shall find his promise vain.
3. He loves his saints, he knows them well, But throws the wicked down to hell; Thy God, O Zion, ever reigns, { Let every tongue, let every age, In this exalted work engage. } Praise him in everlasting strains.

4. *Same as 1st verse.*

MERIBAH. C. P. M.

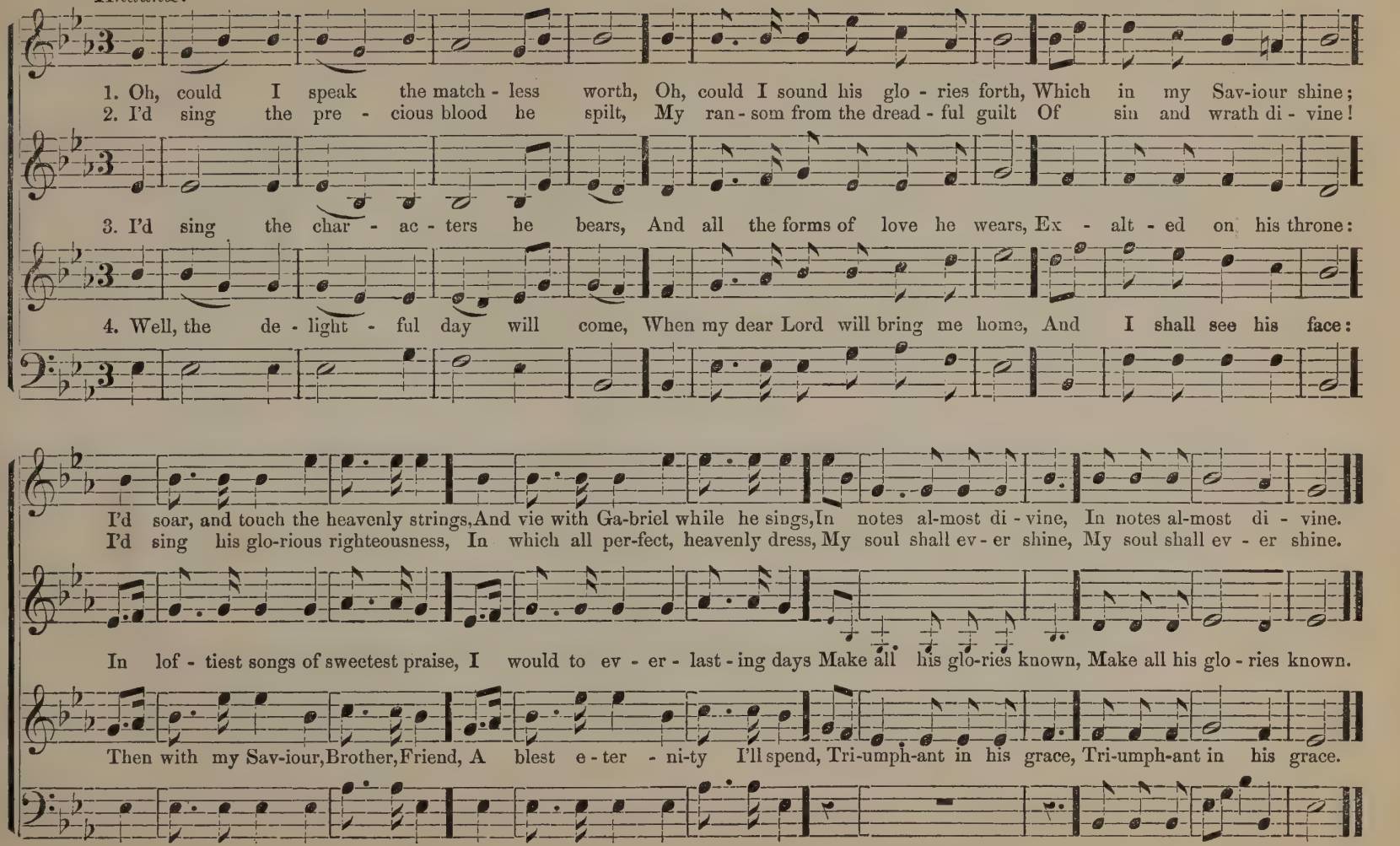
Andante.

DR. LOWELL MASON.


1. When thou, my righteous Judge, shalt come, To take thy ransomed people home, Shall I among them stand? { Shall such a worthless worm as I, Who sometimes am afraid to die, } Be found at thy right hand?
2. I love to meet among them now, Before thy gracious feet to bow, Tho' vilest of them all; { But can I bear the piercing thought, What if my name should be left out. } When thou for them shalt call!
3. Prevent, prevent it by thy grace; Be thou, dear Lord, my hiding place, In this th'accepted day; { Thy pardoning voice, oh, let me hear, To still my un-be-liev-ing fear, } Nor let me fall, I pray!

DR. LOWELL MASON.

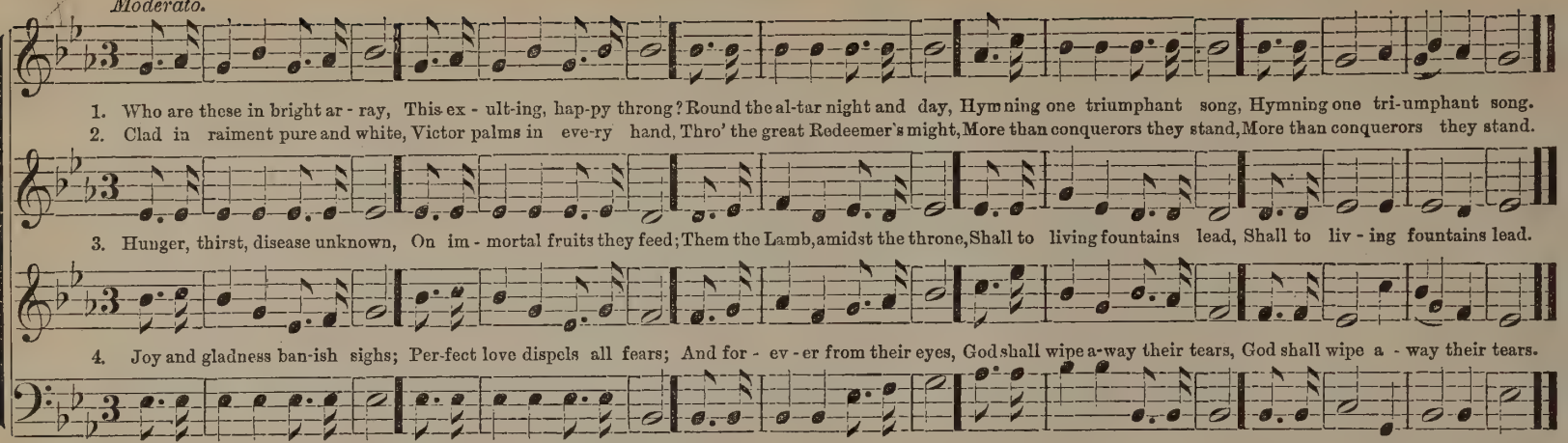
Andante.


1. Oh, could I speak the match - less worth, Oh, could I sound his glo - ries forth, Which in my Sav-iour shine;
2. I'd sing the pre - cious blood he spilt, My ran - som from the dread - ful guilt Of sin and wrath di - vine!
3. I'd sing the char - ac - ters he bears, And all the forms of love he wears, Ex - alt - ed on his throne:
4. Well, the de - light - ful day will come, When my dear Lord will bring me home, And I shall see his face:
I'd soar, and touch the heavenly strings, And vie with Ga-briel while he sings, In notes al-most di - vine, In notes al-most di - vine.
I'd sing his glo-rious righteousness, In which all per-fect, heavenly dress, My soul shall ev - er shine, My soul shall ev - er shine.
In lof - tiest songs of sweetest praise, I would to ev - er - last - ing days Make all his glo-ries known, Make all his glo - ries known.
Then with my Sav-iour, Brother, Friend, A blest e - ter - ni-ty I'll spend, Tri-umph-ant in his grace, Tri-umph-ant in his grace.

JUNEAU. 7s.

A. N. JOHNSON

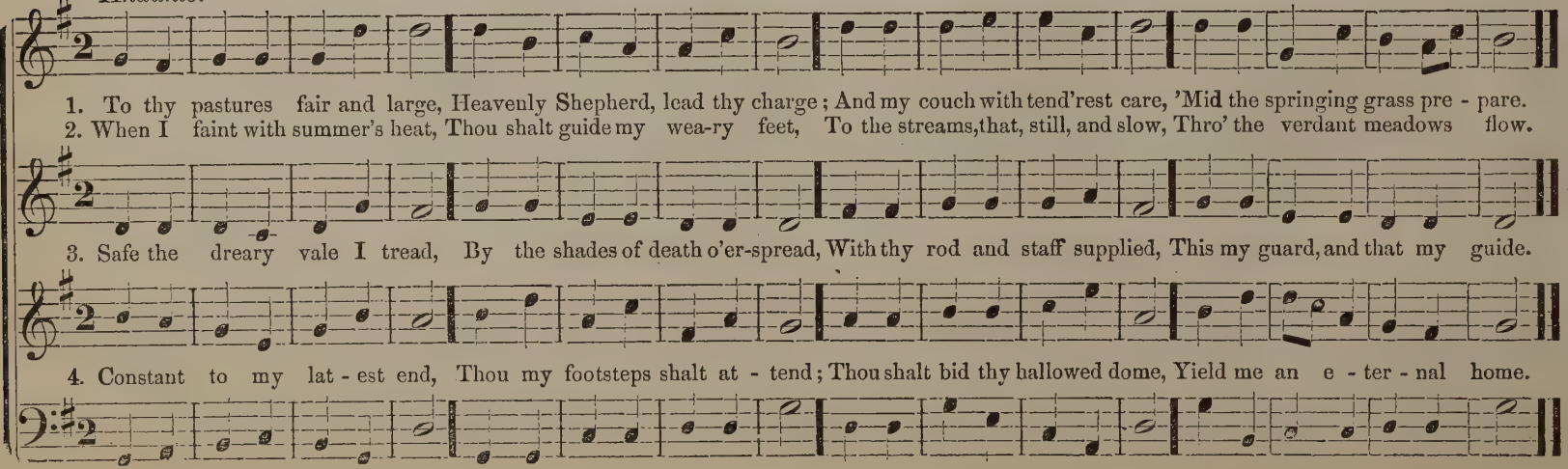
Moderato.


1. Who are these in bright ar - ray, This ex - ult-ing, hap-py throng? Round the al-tar night and day, Hymning one triumphant song, Hymning one tri-umphant song.
2. Clad in raiment pure and white, Victor palms in eve-ry hand, Thro' the great Redeemer's might, More than conquerors they stand, More than conquerors they stand.
3. Hunger, thirst, disease unknown, On im - mortal fruits they feed; Them the Lamb, amidst the throne, Shall to living fountains lead, Shall to liv - ing fountains lead.
4. Joy and gladness ban-ish sighs; Per-fect love dispels all fears; And for - ev - er from their eyes, God shall wipe a-way their tears, God shall wipe a - way their tears.

ELMER. 7s.

J. OSGOOD.

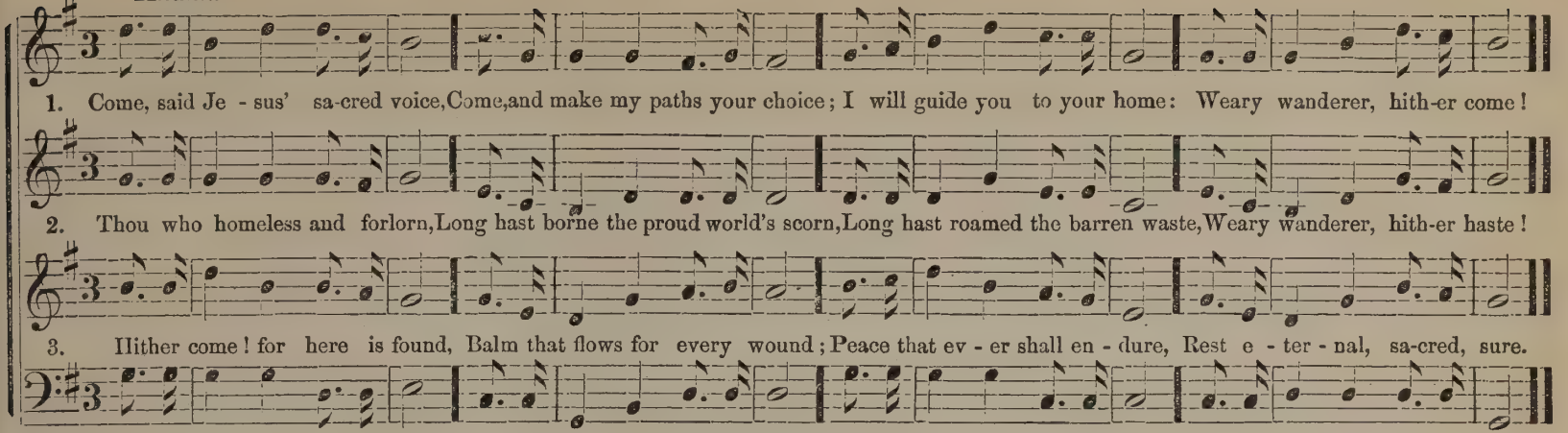
Andante.


1. To thy pastures fair and large, Heavenly Shepherd, lead thy charge; And my couch with tend'rest care, 'Mid the springing grass pre - pare.
2. When I faint with summer's heat, Thou shalt guide my wea-ry feet, To the streams, that, still, and slow, Thro' the verdant meadows flow.
3. Safe the dreary vale I tread, By the shades of death o'er-spread, With thy rod and staff supplied, This my guard, and that my guide.
4. Constant to my lat - est end, Thou my footsteps shalt at - tend; Thou shalt bid thy hallowed dome, Yield me an e - ter - nal home.

WARDWELL. 7s.

Andante.

J. H. TENNEY.

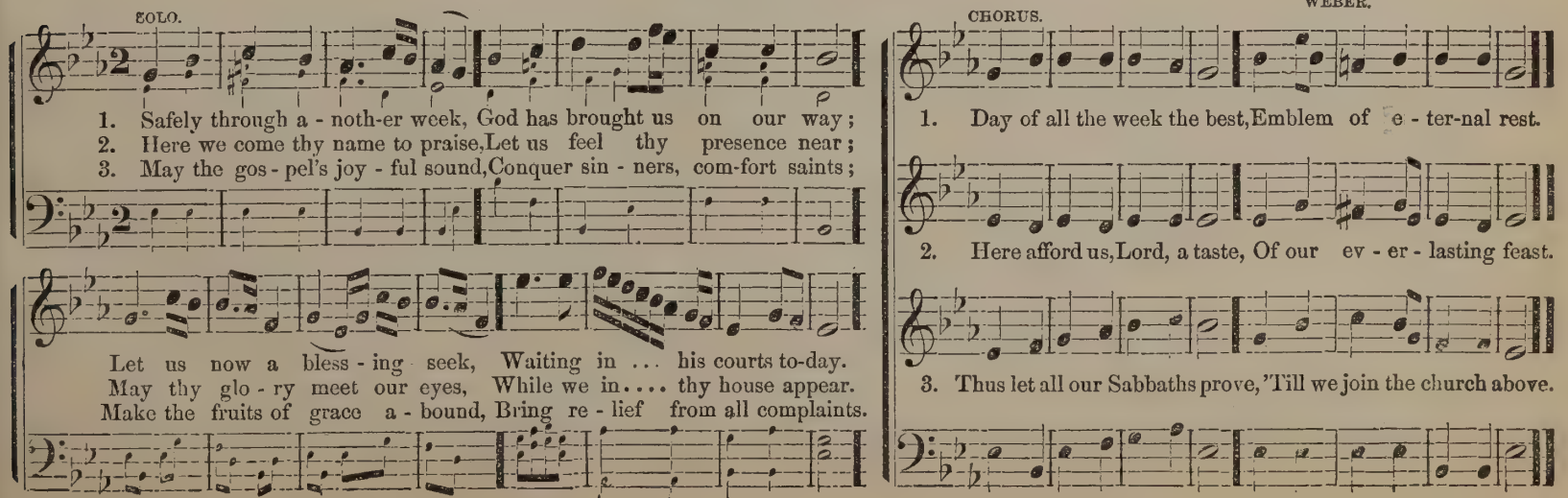

1. Come, said Je - sus' sa-cred voice, Come, and make my paths your choice; I will guide you to your home: Weary wanderer, hith-er come!
2. Thou who homeless and forlorn, Long hast borne the proud world's scorn, Long hast roamed the barren waste, Weary wanderer, hith-er haste!
3. Hither come! for here is found, Balm that flows for every wound; Peace that ev - er shall en - dure, Rest e - ter - nal, sa-cred, sure.

ERROL. 7s.

SOLO.

CHORUS.

WEBER.


1. Safely through a - noth-er week, God has brought us on our way;
2. Here we come thy name to praise, Let us feel thy presence near;
3. May the gos - pel's joy - ful sound, Conquer sin - ners, com-fort saints;
Let us now a bless - ing seek, Waiting in ... his courts to-day.
May thy glo - ry meet our eyes, While we in.... thy house appear.
Make the fruits of grace a - bound, Bring re - lief from all complaints.
1. Day of all the week the best, Emblem of e - ter-nal rest.
2. Here afford us, Lord, a taste, Of our ev - er - lasting feast.
3. Thus let all our Sabbaths prove, 'Till we join the church above.

ALBA. 7s.

A. N. JOHNSON.

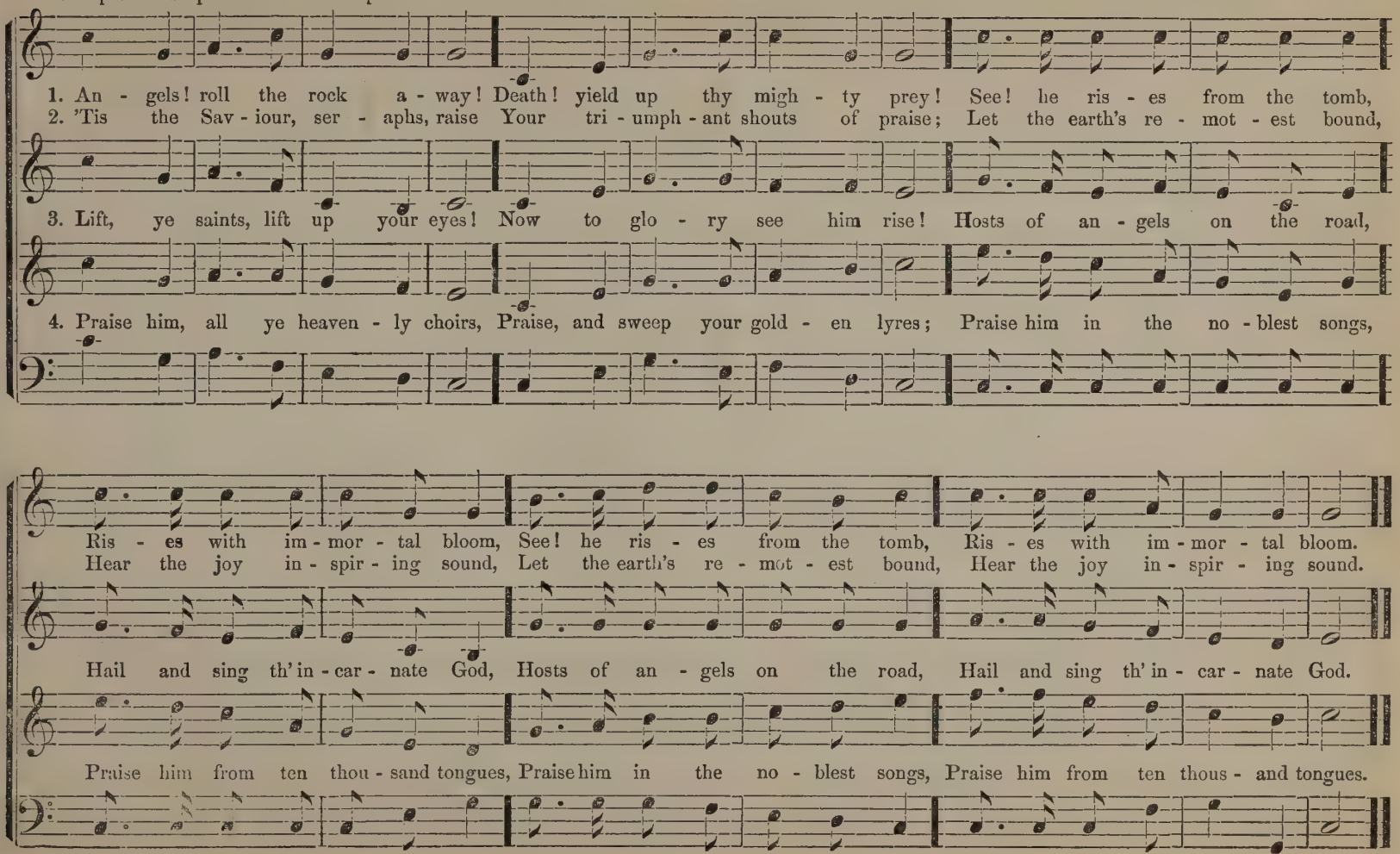
Andante.

1. Rock of A - ges, cleft for me, Let me hide my-self in thee; Let the wa - ter and the blood, From thy side, a heal-ing flood,
2. Should my tears for - ev - er flow, Should my zeal no languor know, This for sin could not a - tone, Thou must save, and thou a - lone,
3. While I draw this fleeting breath, When mine eye-lids close in death, When I rise to worlds unknown, And be - hold thee on thy throne,
Be of sin the per - fect cure, Save from sin and make me pure, Save from sin and make me pure.
In my hand no price I bring, Sim - ply to thy cross I cling, Sim - ply to thy cross I cling.
Rock of A - ges, cleft for me, Let me hide my - self in thee, Let me hide my - self in thee.

BIANCHI. 7s.

A. N. JOHNSON.

Adapted to be practiced after Chapter XXI is learned.


1. An - gels! roll the rock a - way! Death! yield up thy migh - ty prey! See! he ris - es from the tomb,
2. 'Tis the Sav - iour, ser - aphs, raise Your tri - umph - ant shouts of praise; Let the earth's re - mot - est bound,
3. Lift, ye saints, lift up your eyes! Now to glo - ry see him rise! Hosts of an - gels on the road,
4. Praise him, all ye heaven - ly choirs, Praise, and sweep your gold - en lyres; Praise him in the no - blest songs,
Ris - es with im - mor - tal bloom, See! he ris - es from the tomb, Ris - es with im - mor - tal bloom.
Hear the joy in - spir - ing sound, Let the earth's re - mot - est bound, Hear the joy in - spir - ing sound.
Hail and sing th' in - car - nate God, Hosts of an - gels on the road, Hail and sing th' in - car - nate God.
Praise him from ten thou - sand tongues, Praise him in the no - blest songs, Praise him from ten thous - and tongues.

ELTHAM. 7s.

DR. LOWELL MASON.

Allegro. *Fine.* *D.C.*

1. Let us with a joy-ful mind, Praise the Lord, for he is kind, He with all commanding might, Filled the new made world with light.

Sing these words after every two lines.
For his mer-cies shall en-dure, Ev - er faithful, ev - er sure.

2. All things liv - ing he doth feed; His full hand supplies their need; He his cho - - sen race did bless, In the waste - - ful wilder - ness.

3. He hath with a piteous eye, Looked upon our mis-er - y; Let us then with joy-ful mind, Praise the Lord, for he is kind.

OVIO. 8s & 7s.

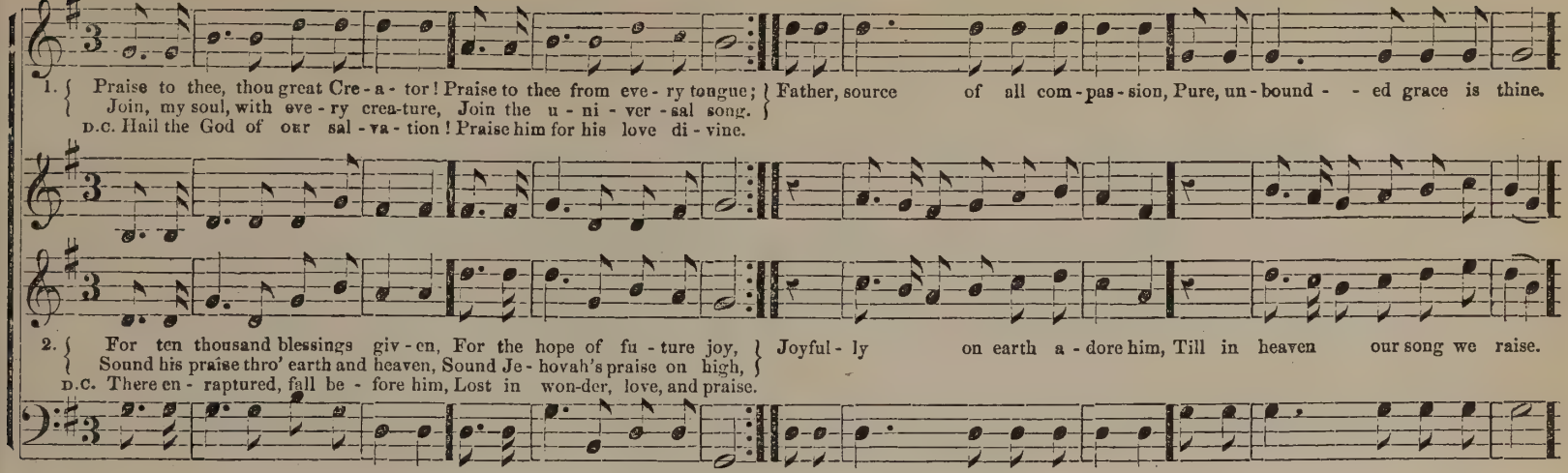
DR. L. MASON.

Allegro.

1. Je - sus, hail! enthroned in glo - ry, There, for-ev - er to a - bide; All the heavenly hosts a - dore thee, Seat-ed at thy Father's side.
2. There for sin-ners thou art pleading, There thou dost our place prepare; Ev - er for us in - ter-ced - ing, Till in glo-ry we ap-pear.
3. Worship, hon - or, power and blessing, Thou art worthy to re-ceive, Loudest praises, without ceasing, Meet it is for us to give.
4. Help, ye bright an - gel - ic spir-its! Bring your sweetest, noblest lays; Help to sing our Saviour's mer-its; Help to chant im-mortal praise.

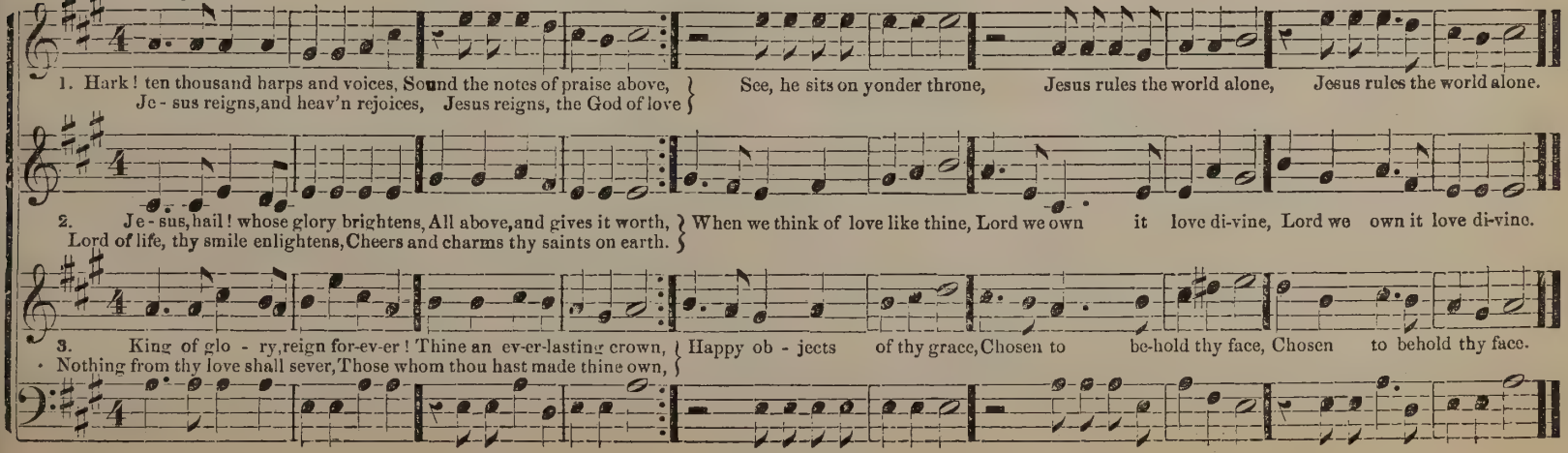
HARWELL. 8s & 7s.

Moderato. *Fine.* DR. L. MASON. *D.C.*


1. Praise to thee, thou great Cre - a - tor! Praise to thee from eve - ry tongue; Father, source of all com - pas - sion, Pure, un - bound - - ed grace is thine.
Join, my soul, with eve - ry crea-ture, Join the u - ni - ver - sal song.
D.C. Hail the God of our sal - va - tion! Praise him for his love di - vine.
2. For ten thousand blessings giv - en, For the hope of fu - ture joy, Joyful - ly on earth a - dore him, Till in heaven our song we raise.
Sound his praise thro' earth and heaven, Sound Je - hovah's praise on high,
D.C. There en - raptured, fall be - fore him, Lost in won-der, love, and praise.

CUYAHOGA. 8s & 7s.

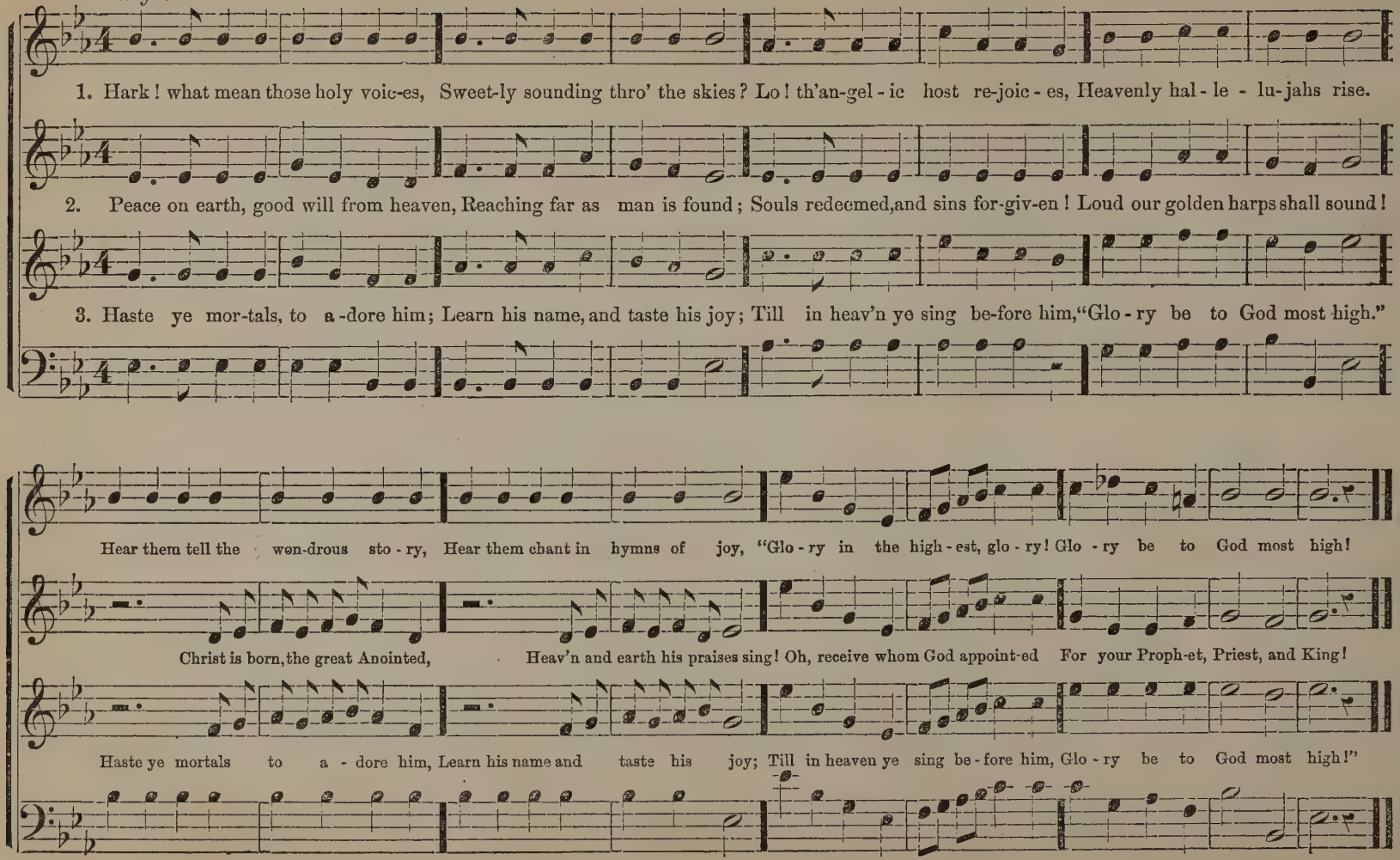
Allegro. A. J. ABBEY.


1. Hark! ten thousand harps and voices, Sound the notes of praise above, See, he sits on yonder throne, Jesus rules the world alone, Jesus rules the world alone.
Je - sus reigns, and heav'n rejoices, Jesus reigns, the God of love
2. Je - sus, hail! whose glory brightens, All above, and gives it worth, When we think of love like thine, Lord we own it love di-vine, Lord we own it love di-vine.
Lord of life, thy smile enlightens, Cheers and charms thy saints on earth.
3. King of glo - ry, reign for-ev-er! Thine an ev-er-lasting crown, Happy ob - jects of thy grace, Chosen to be-hold thy face, Chosen to behold thy face.
Nothing from thy love shall sever, Those whom thou hast made thine own,

MONOCACY. 8s. & 7s.

A. N. JOHNSON.

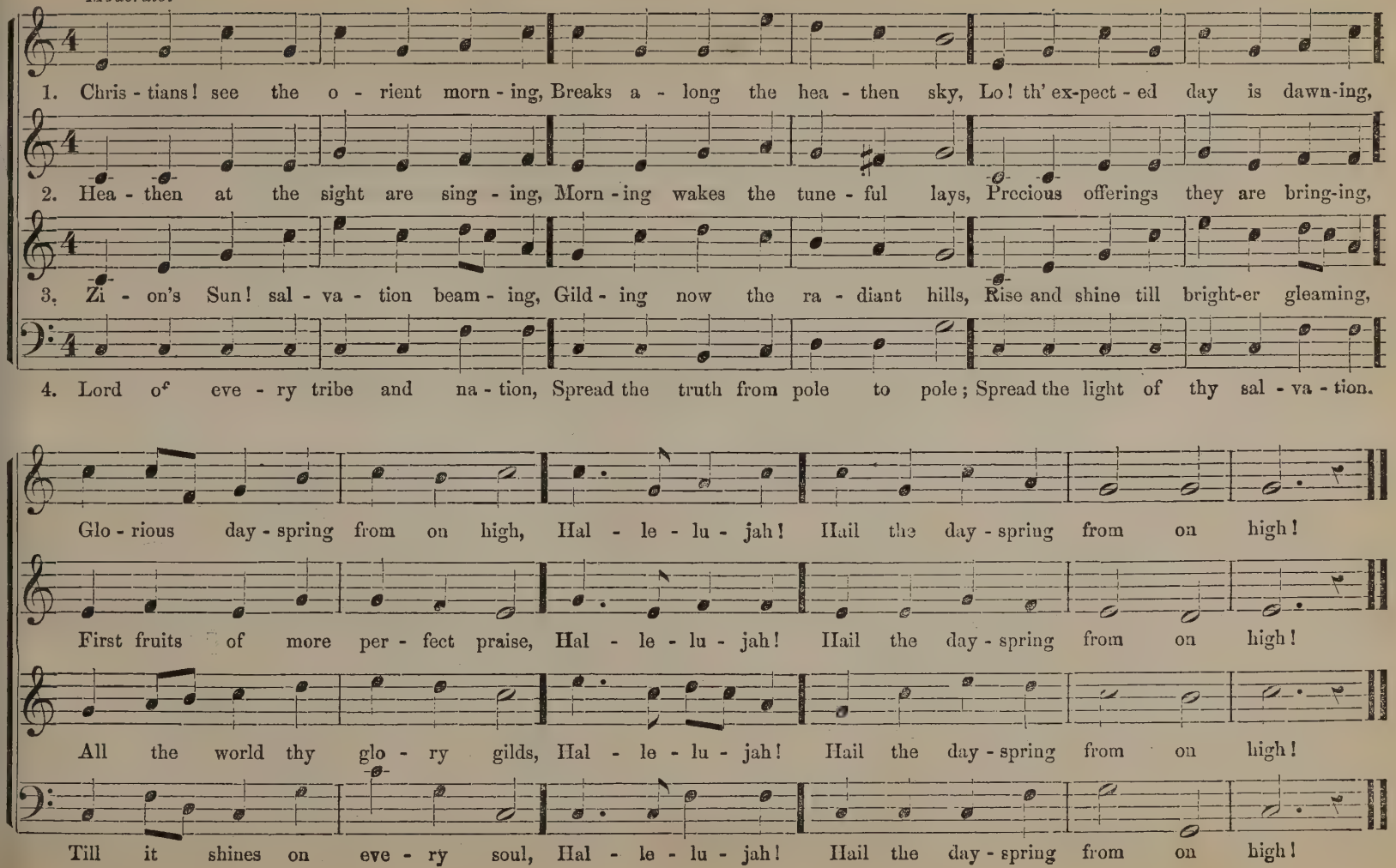
Allegro.


1. Hark! what mean those holy voic-es, Sweet-ly sounding thro' the skies? Lo! th'an-gel-ic host re-joic-es, Heavenly hal-le-lu-jahs rise.
2. Peace on earth, good will from heaven, Reaching far as man is found; Souls redeemed, and sins for-giv-en! Loud our golden harps shall sound!
3. Haste ye mor-tals, to a-dore him; Learn his name, and taste his joy; Till in heav'n ye sing be-fore him, "Glo-ry be to God most high."
Hear them tell the won-drous sto-ry, Hear them chant in hymns of joy, "Glo-ry in the high-est, glo-ry! Glo-ry be to God most high!
Christ is born, the great Anointed, Heav'n and earth his praises sing! Oh, receive whom God appoint-ed For your Proph-et, Priest, and King!
Haste ye mortals to a-dore him, Learn his name and taste his joy; Till in heaven ye sing be-fore him, Glo-ry be to God most high!"

BELVIDERE. 8s, 7s & 4s.

Moderato.

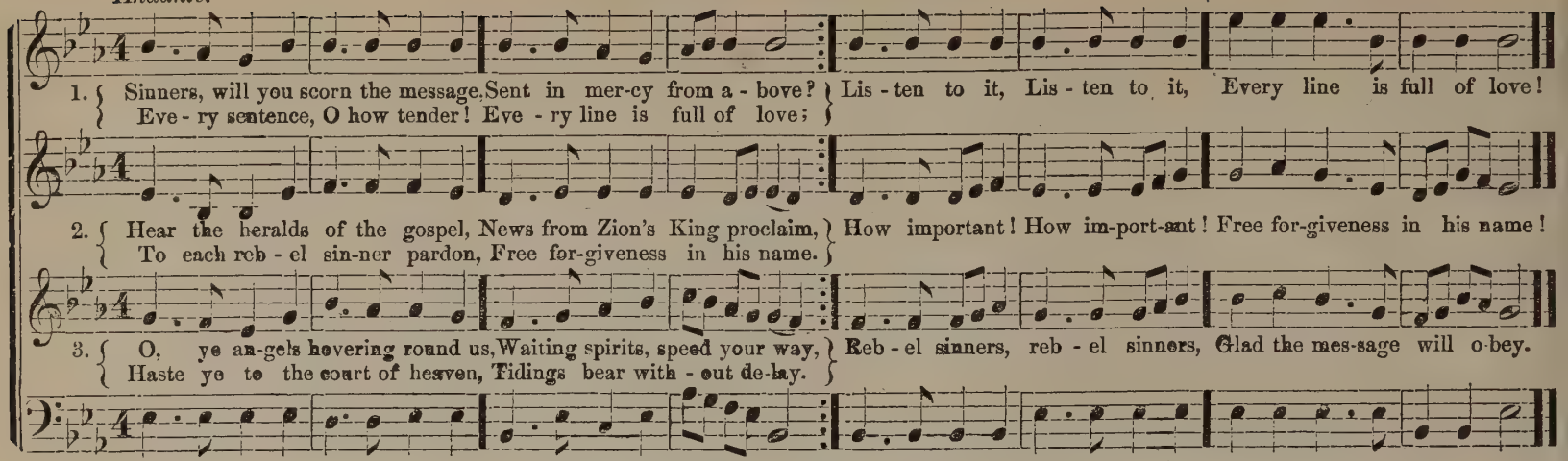
A. N. JOHNSON.


1. Chris - tians! see the o - rient morn - ing, Breaks a - long the hea - then sky, Lo! th' ex-pect - ed day is dawn-ing,
2. Hea - then at the sight are sing - ing, Morn - ing wakes the tune - ful lays, Precious offerings they are bring-ing,
3. Zi - on's Sun! sal - va - tion beam - ing, Gild - ing now the ra - diant hills, Rise and shine till bright-er gleaming,
4. Lord of eve - ry tribe and na - tion, Spread the truth from pole to pole; Spread the light of thy sal - va - tion.
Glo - rious day - spring from on high, Hal - le - lu - jah! Hail the day - spring from on high!
First fruits of more per - fect praise, Hal - le - lu - jah! Hail the day - spring from on high!
All the world thy glo - ry gilds, Hal - le - lu - jah! Hail the day - spring from on high!
Till it shines on eve - ry soul, Hal - le - lu - jah! Hail the day - spring from on high!

TALBOT. 8s, 7s & 4s.

J. H. TENNEY.

Andante.

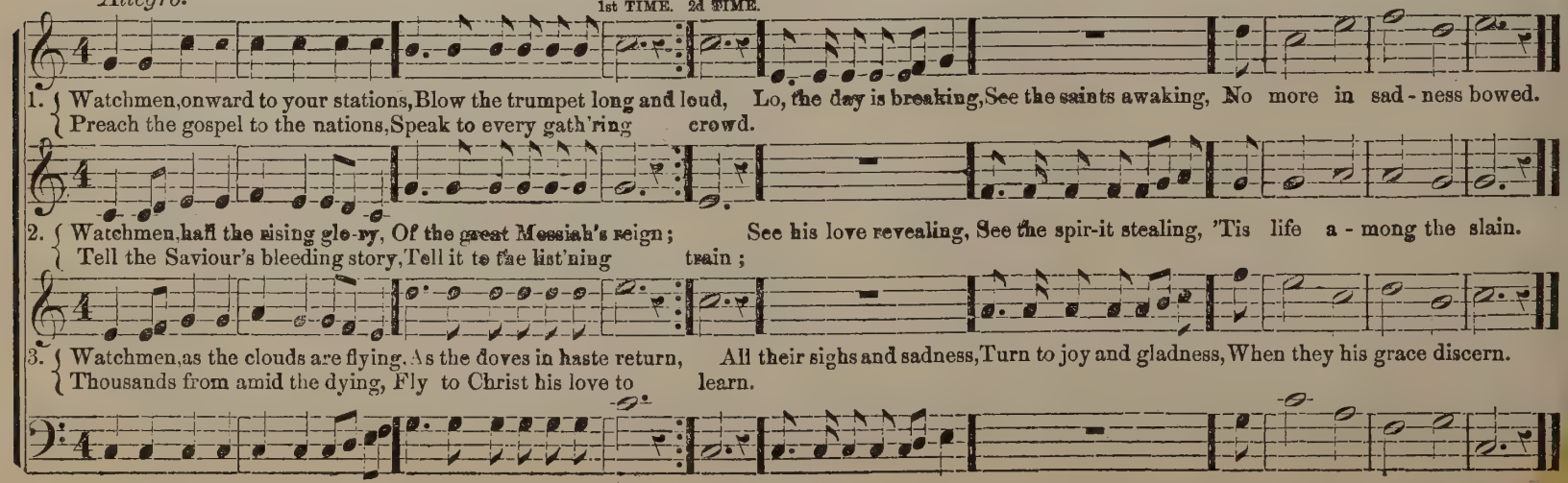

1. Sinners, will you scorn the message, Sent in mer-cy from a - bove? Lis - ten to it, Lis - ten to it, Every line is full of love!
Eve - ry sentence, O how tender! Eve - ry line is full of love;
2. Hear the heralds of the gospel, News from Zion's King proclaim, How important! How im-port-ant! Free for-giveness in his name!
To each reb - el sin-ner pardon, Free for-giveness in his name.
3. O, ye an-gels hovering round us, Waiting spirits, speed your way, Reb - el sinners, reb - el sinners, Glad the mes-sage will o-bey.
Haste ye to the court of heaven, Tidings bear with - out de-lay.

KINGSFIELD. 8s, 7s & 6s.

A. N. JOHNSON.

Allegro.

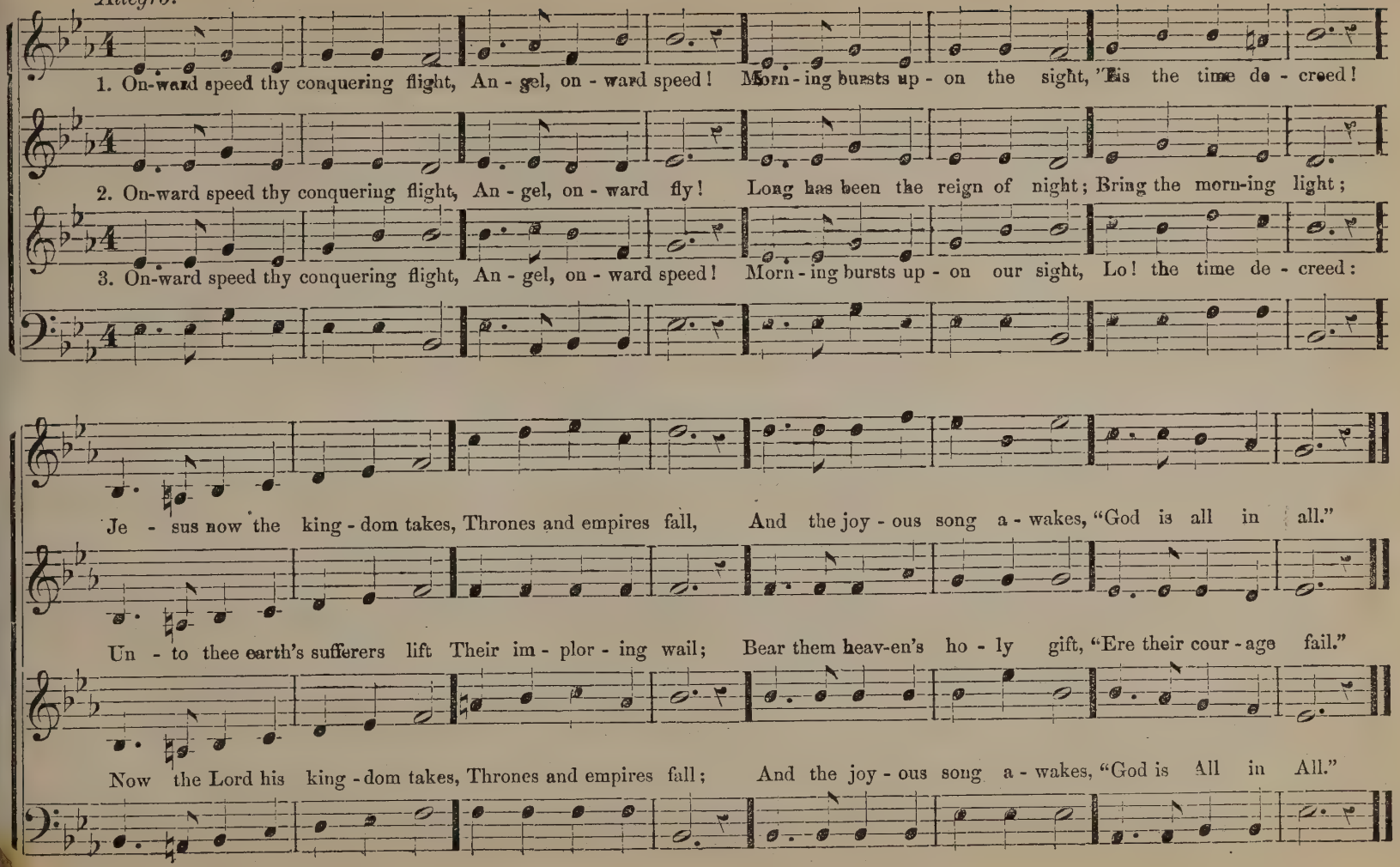
1st TIME. 2d TIME.


1. Watchmen, onward to your stations, Blow the trumpet long and loud, Lo, the day is breaking, See the saints awaking, No more in sad - ness bowed.
Preach the gospel to the nations, Speak to every gath'ring crowd.
2. Watchmen, hail the rising glo-ry, Of the great Messiah's reign; See his love revealing, See the spir-it stealing, 'Tis life a - mong the slain.
Tell the Saviour's bleeding story, Tell it to the list'ning train;
3. Watchmen, as the clouds are flying, As the doves in haste return, All their sighs and sadness, Turn to joy and gladness, When they his grace discern.
Thousands from amid the dying, Fly to Christ his love to learn.

CHENANGO. 5s & 7s.

A. J. ABBEY.

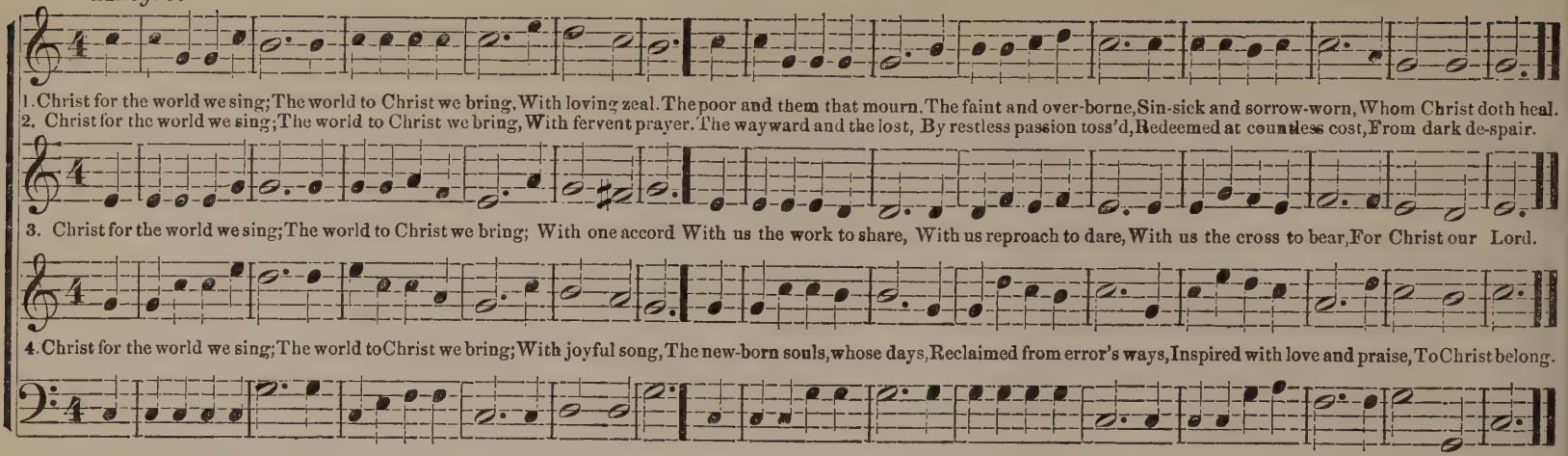
Allegro.


1. On-ward speed thy conquering flight, An - gel, on - ward speed! Morn - ing bursts up - on the sight, 'Tis the time de - creed!
2. On-ward speed thy conquering flight, An - gel, on - ward fly! Long has been the reign of night; Bring the morn-ing light;
3. On-ward speed thy conquering flight, An - gel, on - ward speed! Morn - ing bursts up - on our sight, Lo! the time de - creed:
Je - sus now the king - dom takes, Thrones and empires fall, And the joy - ous song a - wakes, "God is all in all."
Un - to thee earth's sufferers lift Their im - plor - ing wail; Bear them heav-en's ho - ly gift, "Ere their cour - age fail."
Now the Lord his king - dom takes, Thrones and empires fall; And the joy - ous song a - wakes, "God is All in All."

ALMONT. 6s & 4s.

Allegro.

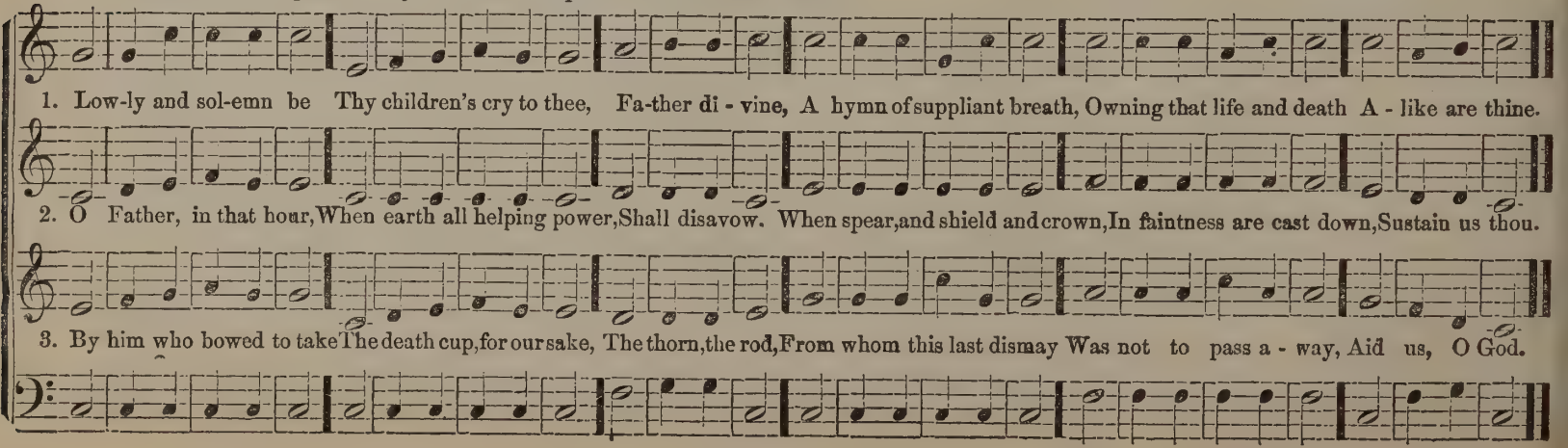
J. H. TENNEY.


1. Christ for the world we sing; The world to Christ we bring, With loving zeal. The poor and them that mourn, The faint and over-borne, Sin-sick and sorrow-worn, Whom Christ doth heal.
2. Christ for the world we sing; The world to Christ we bring, With fervent prayer. The wayward and the lost, By restless passion toss'd, Redeemed at countless cost, From dark de-spair.
3. Christ for the world we sing; The world to Christ we bring; With one accord With us the work to share, With us reproach to dare, With us the cross to bear, For Christ our Lord.
4. Christ for the world we sing; The world to Christ we bring; With joyful song, The new-born souls, whose days, Reclaimed from error's ways, Inspired with love and praise, To Christ belong.

HEMANS. 6s & 4s.

Intended to be practiced by note after Chapter XVII has been learned.

A. N. JOHNSON.

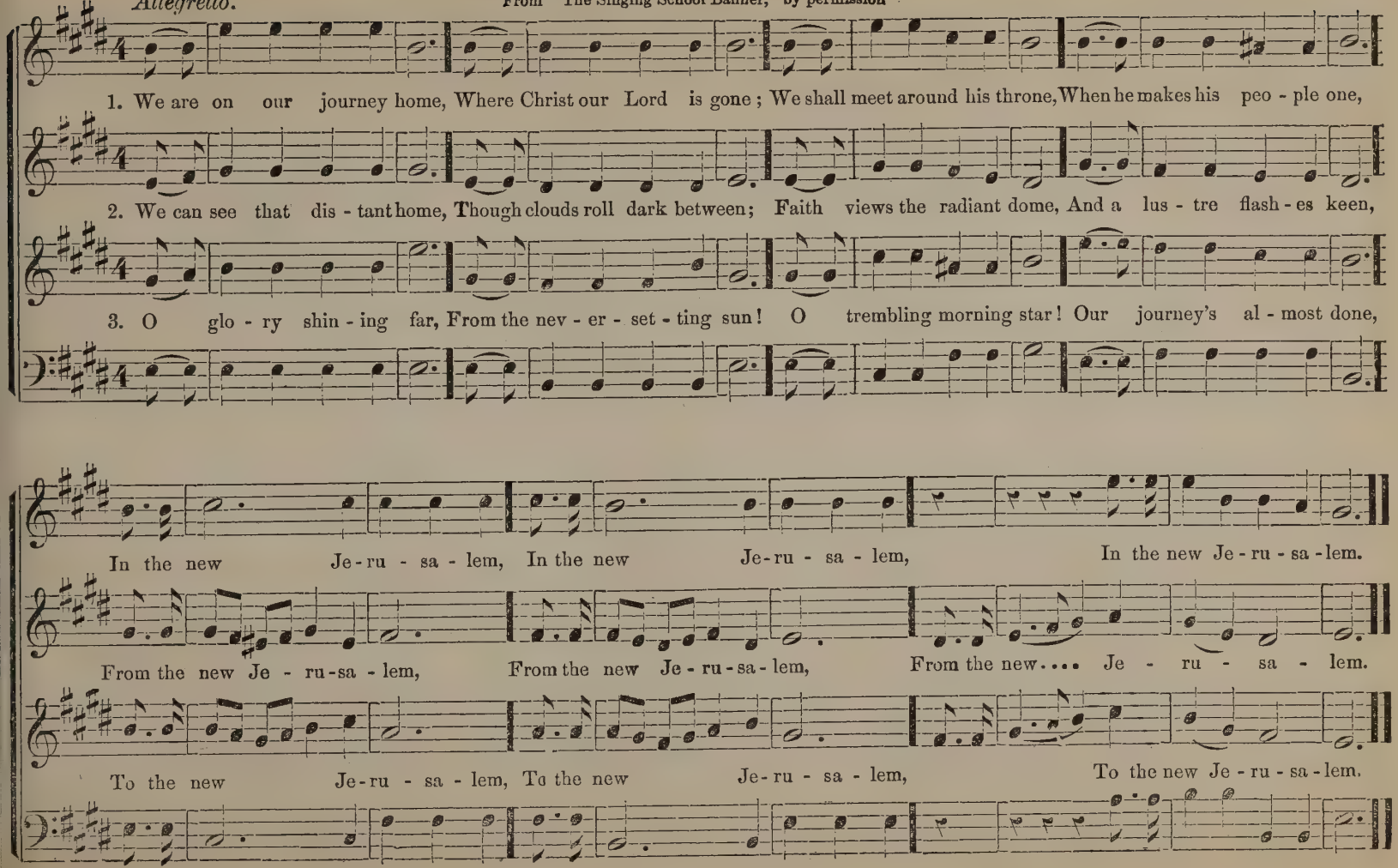

1. Low-ly and sol-emn be Thy children's cry to thee, Fa-ther di - vine, A hymn of suppliant breath, Owning that life and death A - like are thine.
2. O Father, in that hour, When earth all helping power, Shall disavow. When spear, and shield and crown, In faintness are cast down, Sustain us thou.
3. By him who bowed to take The death cup, for our sake, The thorn, the rod, From whom this last dismay Was not to pass a - way, Aid us, O God.

MAUMELLE. 6s & 7s.

From "The Singing School Banner," by permission

J. H. TENNEY.

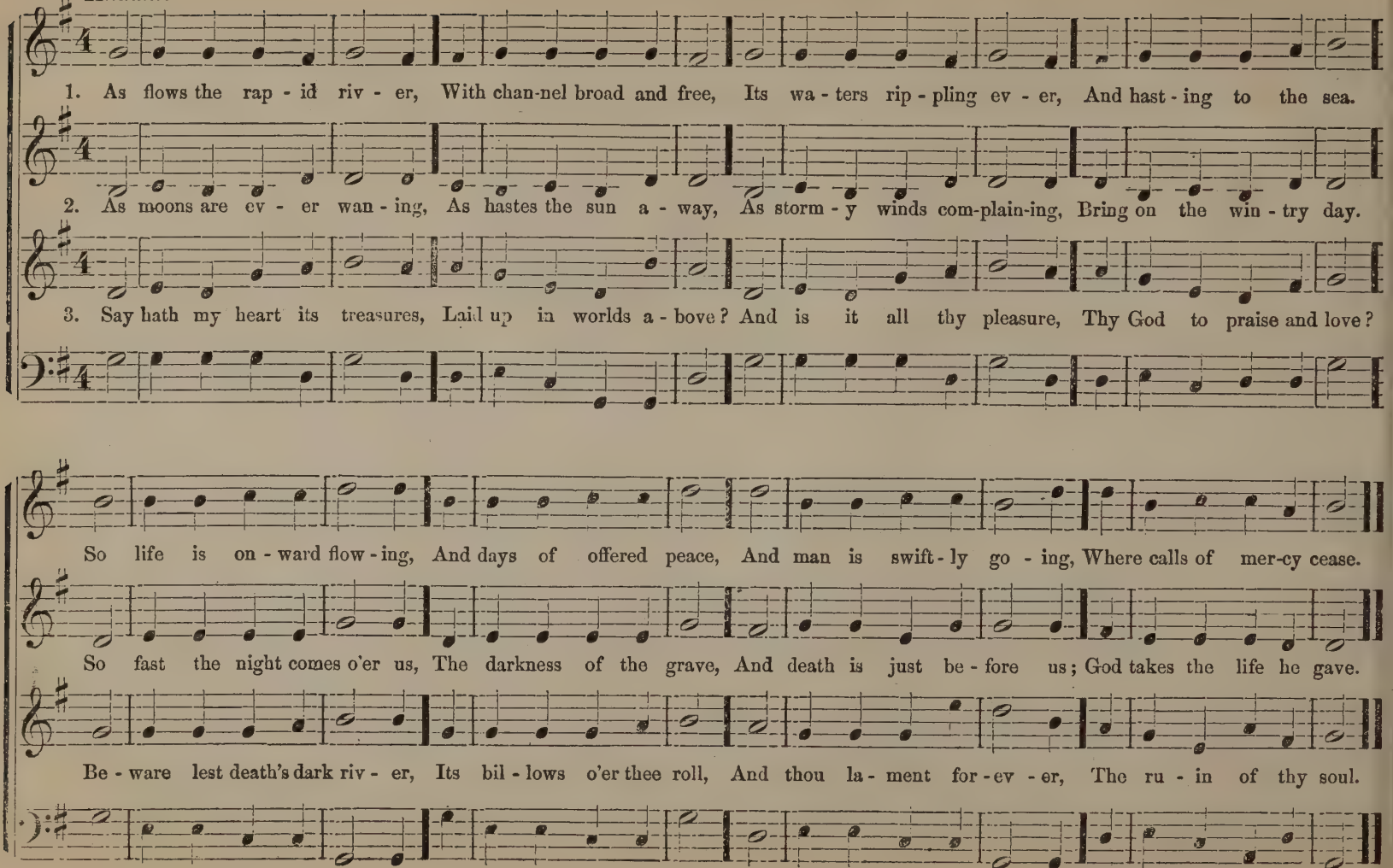
Allegretto.


1. We are on our journey home, Where Christ our Lord is gone; We shall meet around his throne, When he makes his peo - ple one,
2. We can see that dis - tant home, Though clouds roll dark between; Faith views the radiant dome, And a lus - tre flash - es keen,
3. O glo - ry shin - ing far, From the nev - er - set - ting sun! O trembling morning star! Our journey's al - most done,
In the new Je - ru - sa - lem, In the new Je - ru - sa - lem, In the new Je - ru - sa - lem.
From the new Je - ru - sa - lem, From the new Je - ru - sa - lem, From the new.... Je - ru - sa - lem.
To the new Je - ru - sa - lem, To the new Je - ru - sa - lem, To the new Je - ru - sa - lem.

CUTCHOGUE. 7s & 6s.

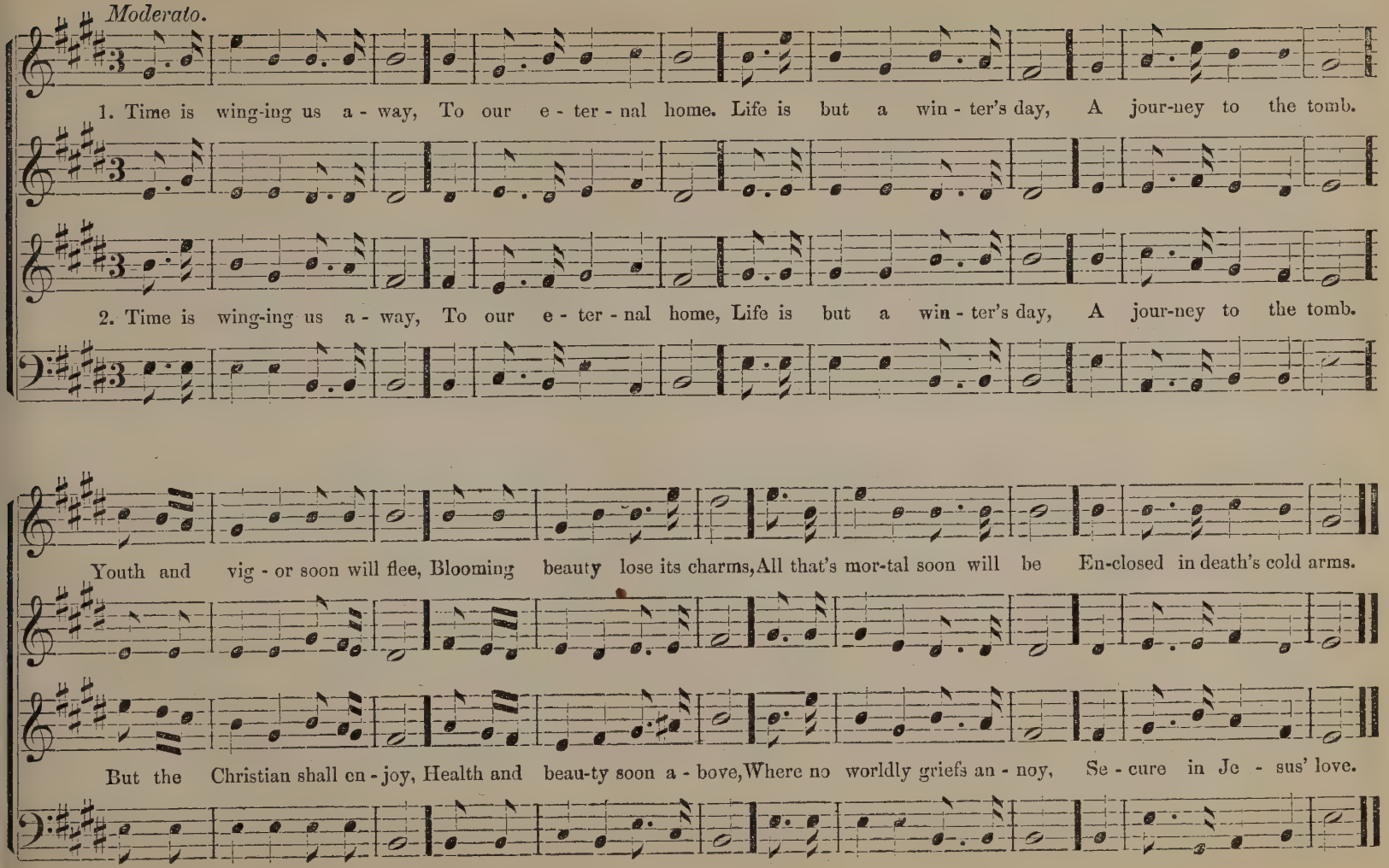
Andante.

A. N. JOHNSON.


1. As flows the rap - id riv - er, With chan-nel broad and free, Its wa - ters rip - pling ev - er, And hast - ing to the sea.
2. As moons are ev - er wan - ing, As hastes the sun a - way, As storm - y winds com-plain-ing, Bring on the win - try day.
3. Say hath my heart its treasures, Laid up in worlds a - bove? And is it all thy pleasure, Thy God to praise and love?
So life is on - ward flow - ing, And days of offered peace, And man is swift - ly go - ing, Where calls of mer-cy cease.
So fast the night comes o'er us, The darkness of the grave, And death is just be - fore us; God takes the life he gave.
Be - ware lest death's dark riv - er, Its bil - lows o'er thee roll, And thou la - ment for - ev - er, The ru - in of thy soul.

RACELAND. 7s & 6s.

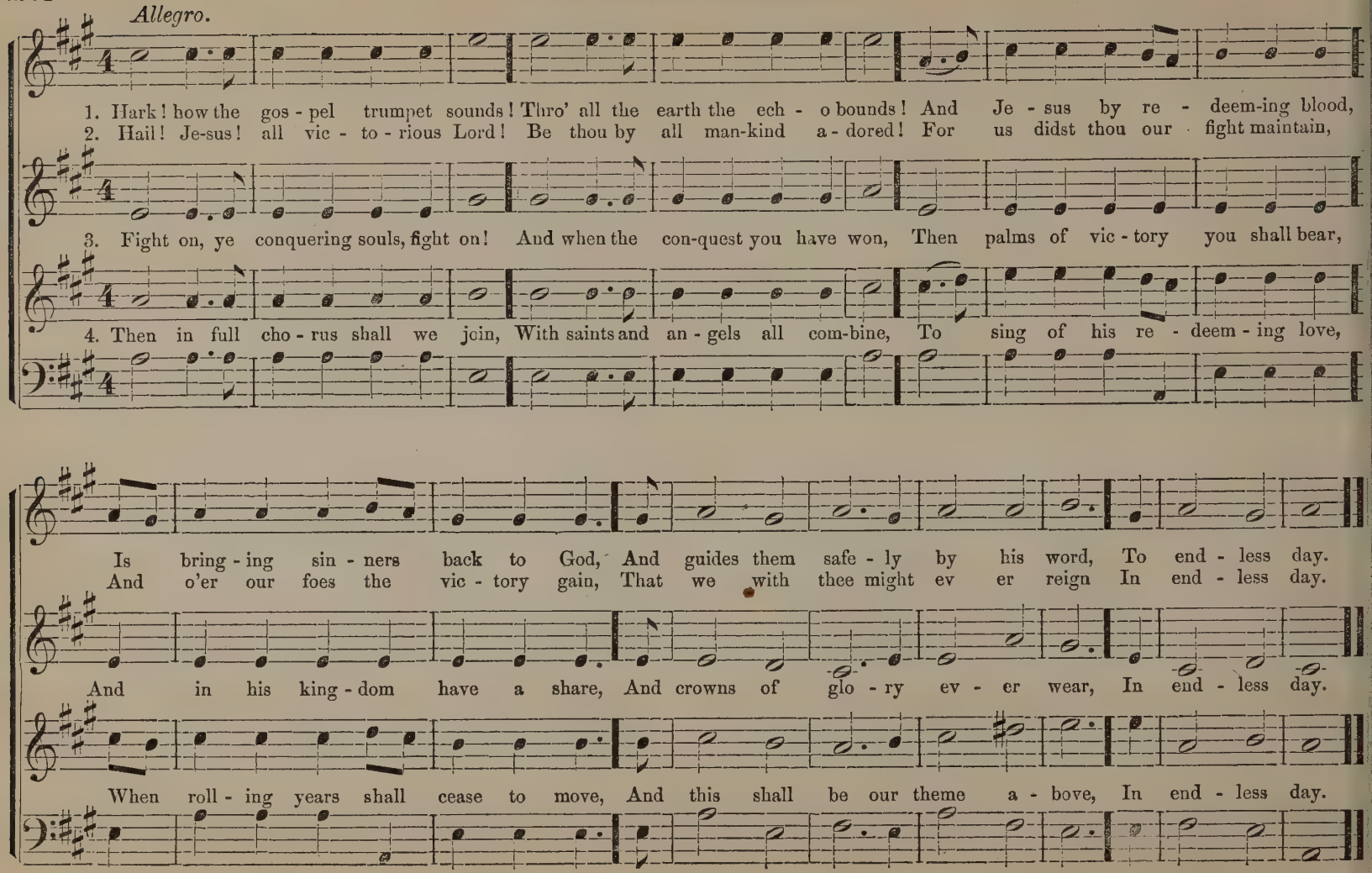
A. N. JOHNSON.


Moderato.
1. Time is wing-ing us a - way, To our e - ter - nal home. Life is but a win - ter's day, A jour-ney to the tomb.
2. Time is wing-ing us a - way, To our e - ter - nal home, Life is but a win - ter's day, A jour-ney to the tomb.
Youth and vig - or soon will flee, Blooming beauty lose its charms, All that's mor-tal soon will be En-closed in death's cold arms.
But the Christian shall en - joy, Health and beau-ty soon a - bove, Where no worldly griefs an - noy, Se - cure in Je - sus' love.

URMUND. 8s & 4.

DR. L. MASON.

Allegro.


1. Hark! how the gos - pel trumpet sounds! Thro' all the earth the ech - o bounds! And Je - sus by re - deem-ing blood,
2. Hail! Je-sus! all vic - to - rious Lord! Be thou by all man-kind a - dored! For us didst thou our fight maintain,
3. Fight on, ye conquering souls, fight on! And when the con-quest you have won, Then palms of vic - tory you shall bear,
4. Then in full cho - rus shall we join, With saints and an - gels all com-bine, To sing of his re - deem - ing love,
Is bring - ing sin - ners back to God, And guides them safe - ly by his word, To end - less day.
And o'er our foes the vic - tory gain, That we with thee might ev er reign In end - less day.
And in his king - dom have a share, And crowns of glo - ry ev - er wear, In end - less day.
When roll - ing years shall cease to move, And this shall be our theme a - bove, In end - less day.

Allegro. A. N. JOHNSON.

1. O praise ye the Lord! pre - pare your glad voice, His praise in the great as - sem - bly to sing.
2. Let them his great name de - vout - ly a - dore; In loud swell-ing strains his prais - es ex - press,
3. With glo - ry a - dorned, his peo - ple shall sing To God, who de - fence and plen - ty sup - plies;
4. Ye an - gels a - bove, his glo - ries who've sung, In lof - ti - est notes, now pub - lish his praise:
In their great Cre - a - tor let all men re - joice, And heirs of sal - va - tion be glad in their King.
Who gra - cious - ly o - pens his boun - ti - ful store, Their wants to re - lieve, and his child - ren to bless.
Their loud ac - cla - ma - tions to him, their great King, Thro' earth shall be sound - ed, and reach to the skies.
We mor - tals de - light - ed, would bor - row your tongue; Would join in your num - bers, and chant to your lays.

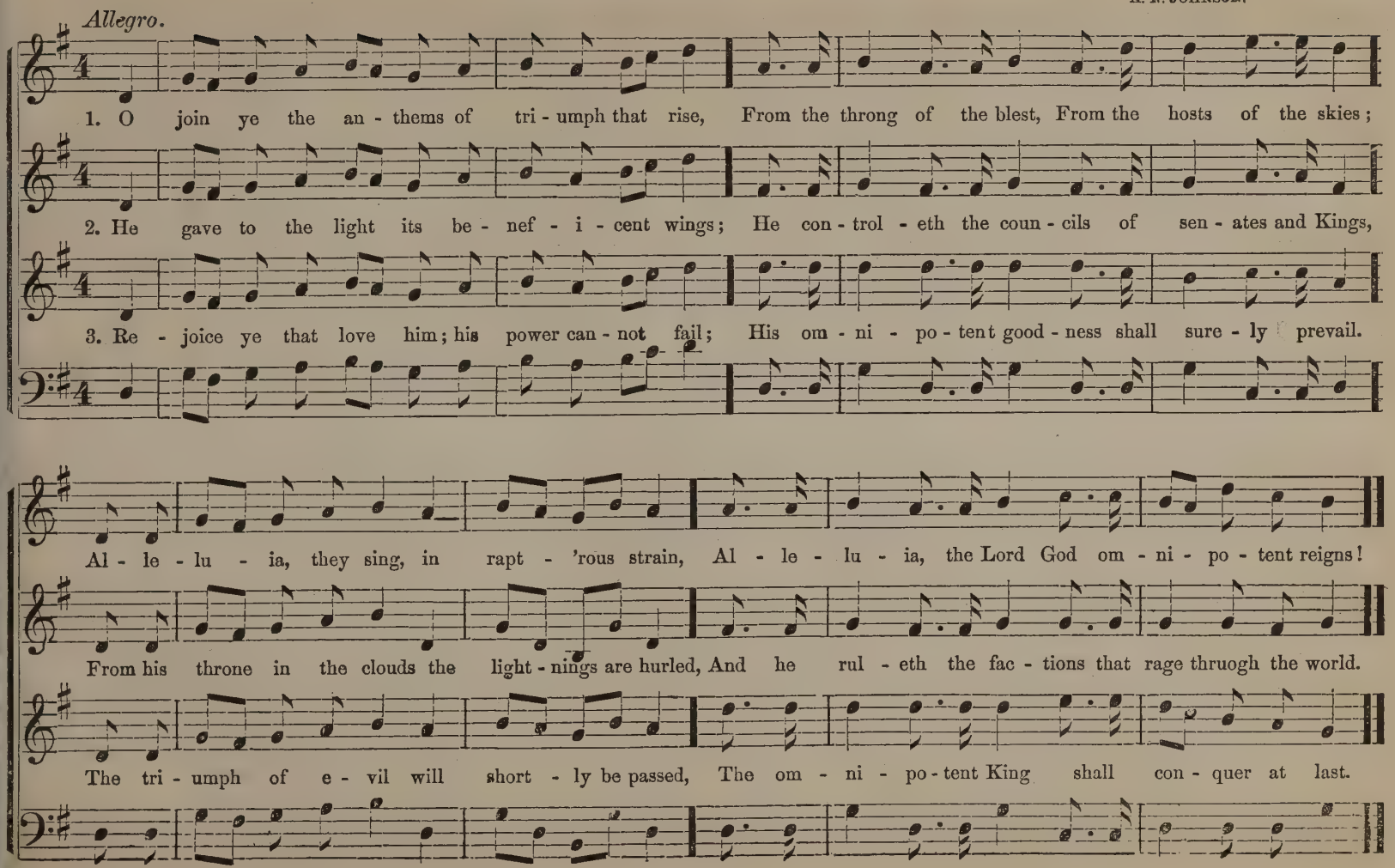
ALGANSEE. 11s.

Allegretto.

A. J. ABBEY.

1. I would not live al - way, I ask not to stay, Where storm af - ter storm ris - es dark o'er the way;
2. I would not live al - way, no, wel - come the tomb, Since Je - sus hath lain there, I dread not its gloom.
3. Who, who would live al - way, a - way from his God? A - way from yon heav - en, that bliss - ful a - bode;
4. Where the saints of all a - ges in har - mo - ny meet, Their Sa - viour and breth - ren trans-port - ed to greet;
The few lu - rid morn-ings that dawn on us here, Are enough for life's woes, full enough for its cheer.
There sweet be my rest, till he bid me a - rise, To hail him in tri - umph, de-scend-ing the skies.
Where the riv - ers of plea - sure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns.
Where the an-thems of rap - ture un - ceasing-ly roll, And the smile of the Lord is the feast of the soul.

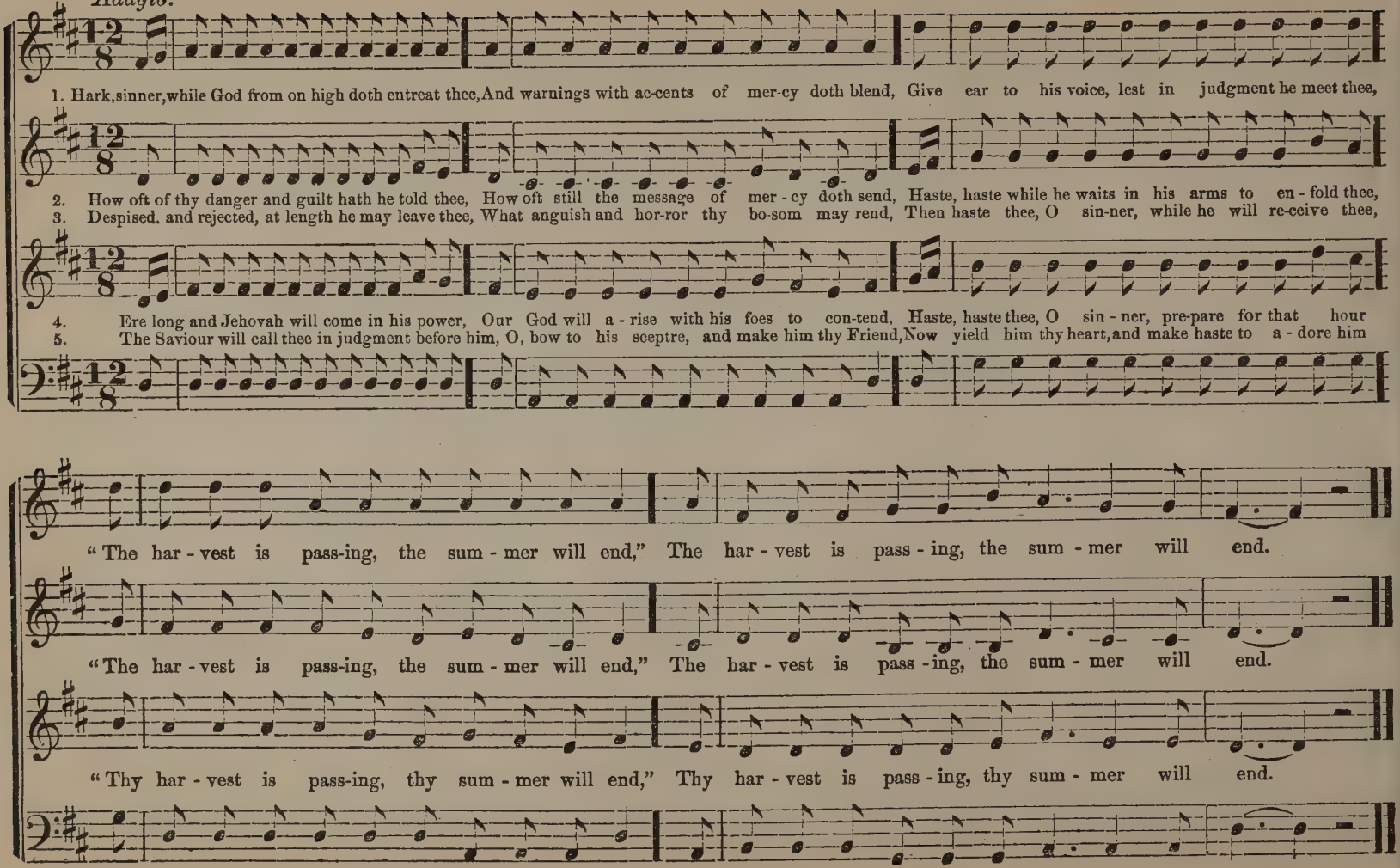
A. N. JOHNSON.

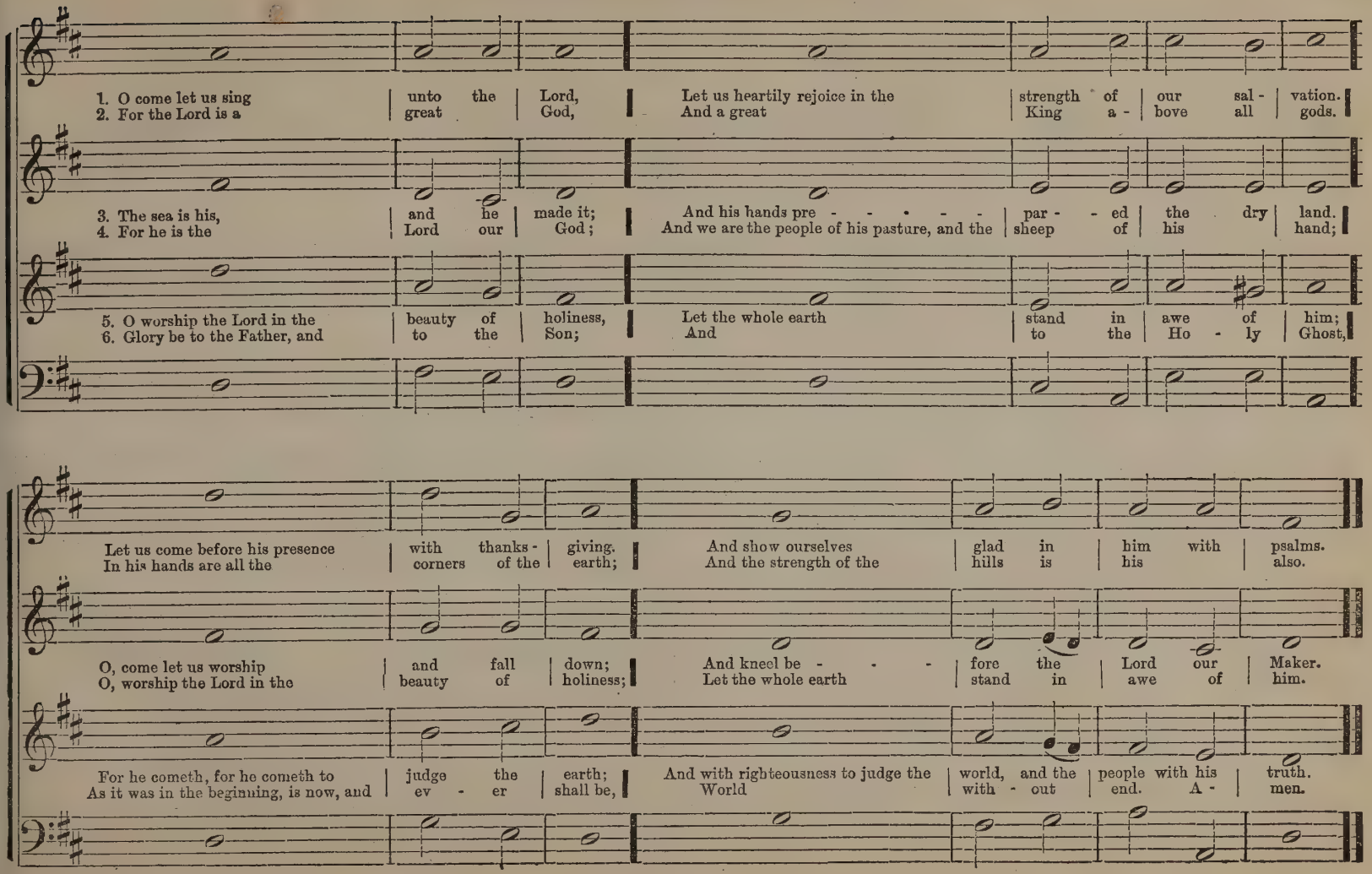

Allegro.
1. O join ye the an - thems of tri - umph that rise, From the throng of the blest, From the hosts of the skies;
2. He gave to the light its be - nef - i - cent wings; He con - trol - eth the coun - cils of sen - ates and Kings,
3. Re - joice ye that love him; his power can - not fail; His om - ni - po - tent good - ness shall sure - ly prevail.
Al - le - lu - ia, they sing, in rapt - 'rous strain, Al - le - lu - ia, the Lord God om - ni - po - tent reigns!
From his throne in the clouds the light - nings are hurled, And he rul - eth the fac - tions that rage thruogh the world.
The tri - umph of e - vil will short - ly be passed, The om - ni - po - tent King shall con - quer at last.

HAMILTON. 12s & 11s.

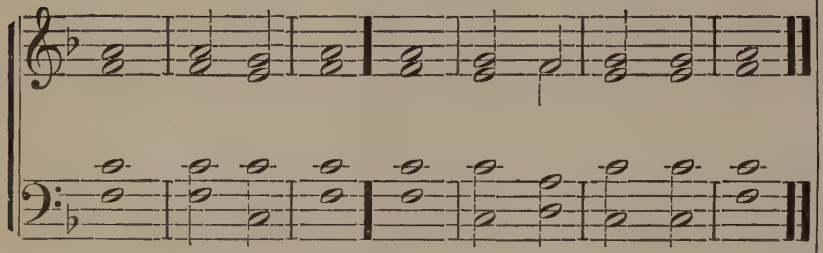
A. N. JOHNSON.

Adagio.


1. Hark, sinner, while God from on high doth entreat thee, And warnings with ac-cents of mer-cy doth blend, Give ear to his voice, lest in judgment he meet thee,
2. How oft of thy danger and guilt hath he told thee, How oft still the message of mer-cy doth send, Haste, haste while he waits in his arms to en-fold thee,
3. Despised, and rejected, at length he may leave thee, What anguish and hor-ror thy bo-som may rend, Then haste thee, O sin-ner, while he will re-ceive thee,
4. Ere long and Jehovah will come in his power, Our God will a-rise with his foes to con-tend, Haste, haste thee, O sin-ner, pre-pare for that hour
5. The Saviour will call thee in judgment before him, O, bow to his sceptre, and make him thy Friend, Now yield him thy heart, and make haste to a-dore him
"The har-vest is pass-ing, the sum-mer will end," The har-vest is pass-ing, the sum-mer will end.
"The har-vest is pass-ing, the sum-mer will end," The har-vest is pass-ing, the sum-mer will end.
"Thy har-vest is pass-ing, thy sum-mer will end," Thy har-vest is pass-ing, thy sum-mer will end.


1. O come let us sing unto the Lord, Let us heartily rejoice in the strength of our sal- vation.
2. For the Lord is a great God, And a great King a- bove all gods.
3. The sea is his, and he made it; And his hands pre - - - - - par - - ed the dry land.
4. For he is the Lord our God; And we are the people of his pasture, and the sheep of his hand;
5. O worship the Lord in the beauty of holiness, Let the whole earth stand in awe of him;
6. Glory be to the Father, and to the Son; And to the Ho - ly Ghost,
Let us come before his presence with thanks- giving. And show ourselves glad in him with psalms.
In his hands are all the corners of the earth; And the strength of the hills is his also.
O, come let us worship and fall down; And kneel be - - - fore the Lord our Maker.
O, worship the Lord in the beauty of holiness; Let the whole earth stand in awe of him.
For he cometh, for he cometh to judge the earth; And with righteousness to judge the world, and the people with his truth.
As it was in the beginning, is now, and ev - er shall be, World with - out end. A - men.

CHANT. God be merciful.



1. God be merciful unto | us, and | bless us, ‖ And show us the light of his countenance, and be | merciful | unto | us.

2. That thy way may be | known upon | earth, Thy saving | health a - | mong all | nations. ‖

3. Let the people | praise thee, O | God; ‖ Yea, let all the | people praise | thee !

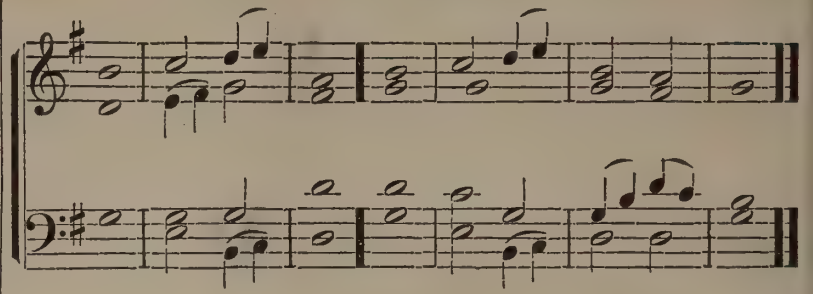
4. O let the nations re- | joice and be | glad; ‖ For thou shalt judge the folk righteously, and govern the | nations | upon | earth.

5. Let the people | praise thee, O | God, | Yea, let all the | people | praise | thee.

6. Then shall the earth bring | forth her | increase; ‖ And God, even our own | God, shall | give us his | blessing. ‖

7. God | shall | bless us; ‖ And all the ends of the | world shall | fear | him. ‖

CHANT. It is a good thing.



1. It is a good thing to give thanks | unto the | Lord; ‖ And to sing praises unto thy | name, | O most | Highest. ‖

2. To tell of thy loving kindness | early in the | morning, ‖ And of thy | truth in the | night | season. ‖

3. Upon an instrument of ten strings, and up - | on the | lute. ‖ Upon a loud instrument, | and up - | on the | harp.

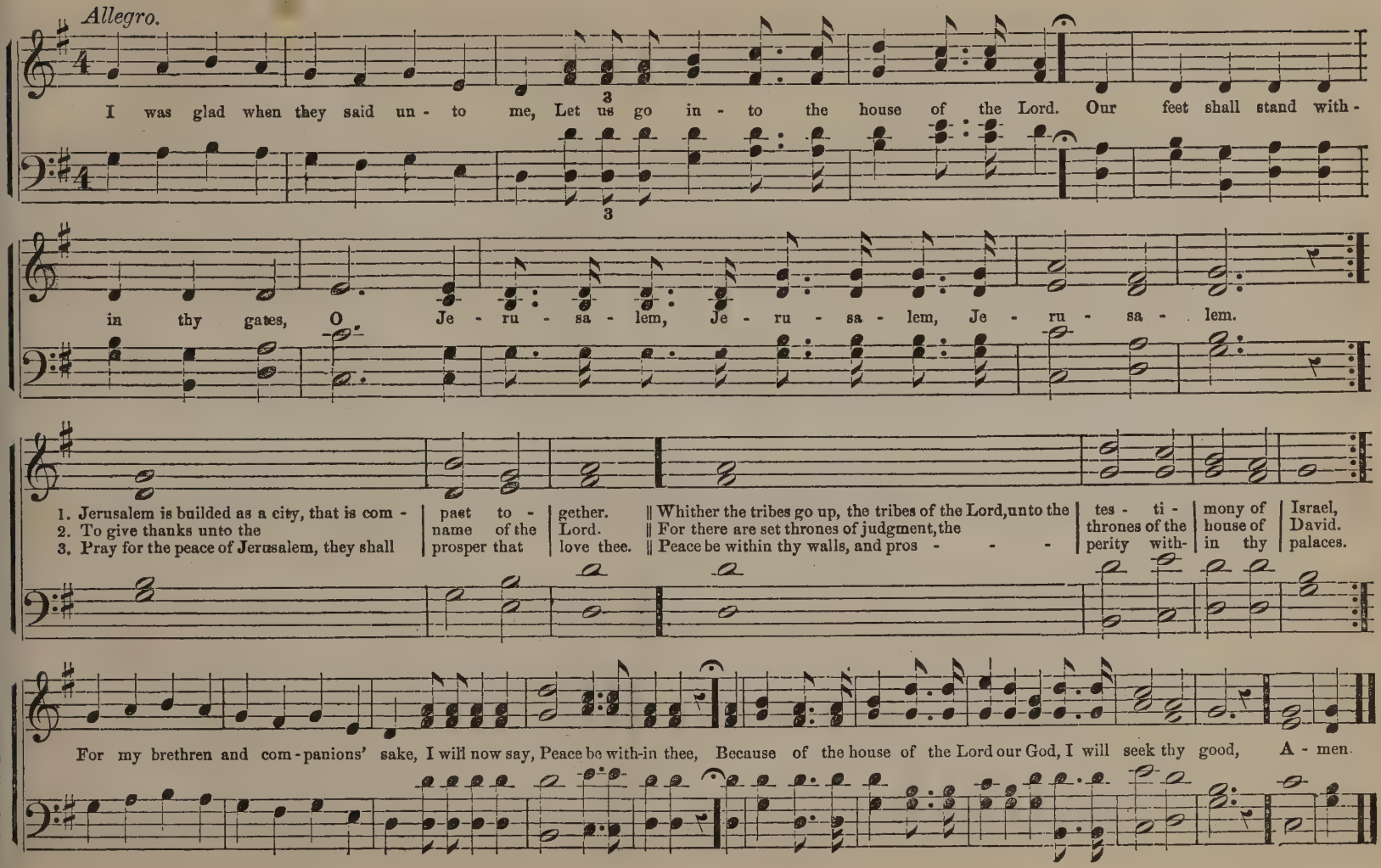
4. For thou, Lord, hast made me glad | through thy | works; ‖ And I will rejoice in giving praise for the ope - | ration | of thy | hands. ‖

5. Glory be to the Father, and | to the | Son, ‖
And | to the | Holy | Ghost, ‖

6. As it was in the beginning, is now, and | ever | shall be, ‖
World | without | end. A - | men. ‖

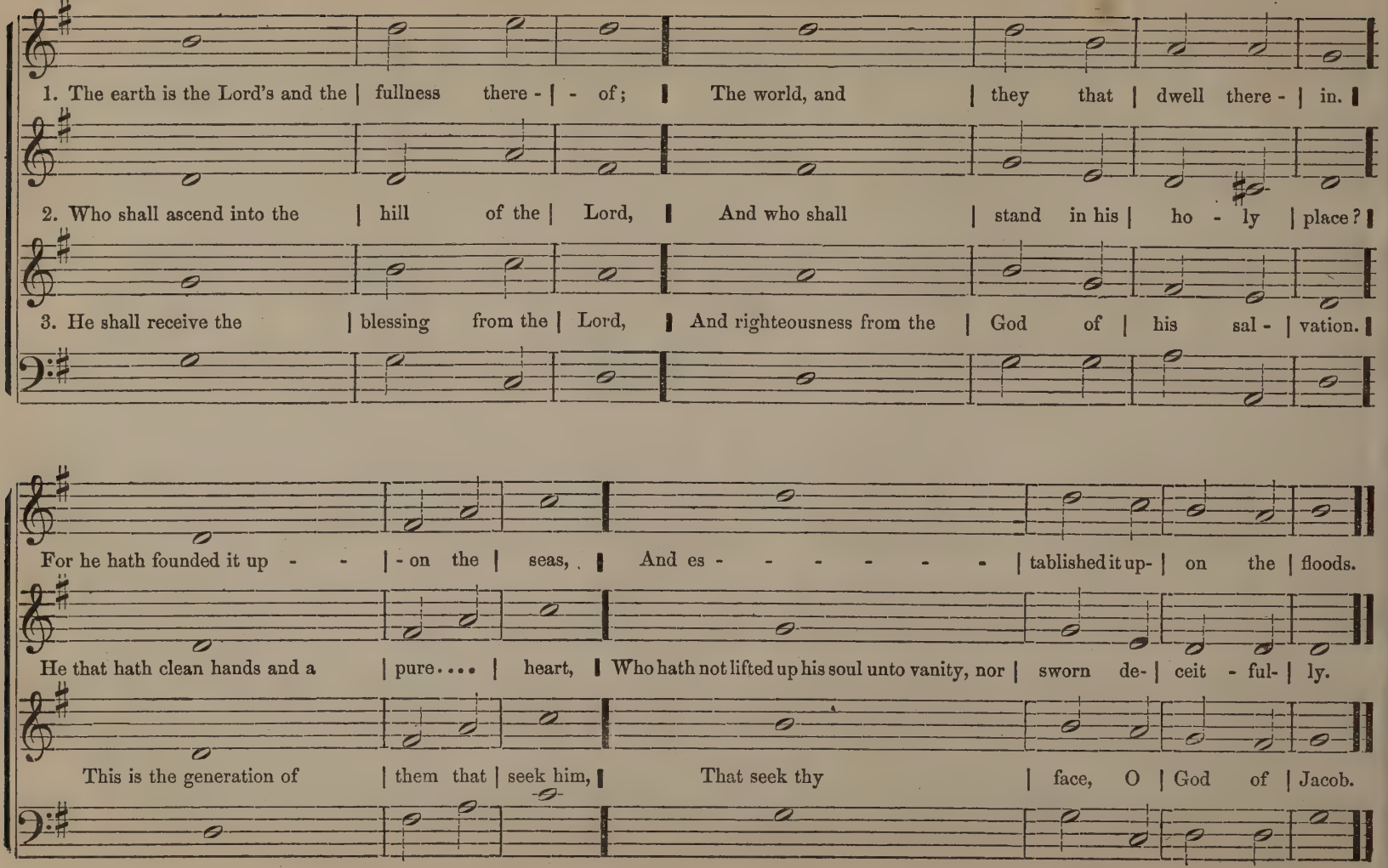
CHANT ANTHEM. "I was glad."

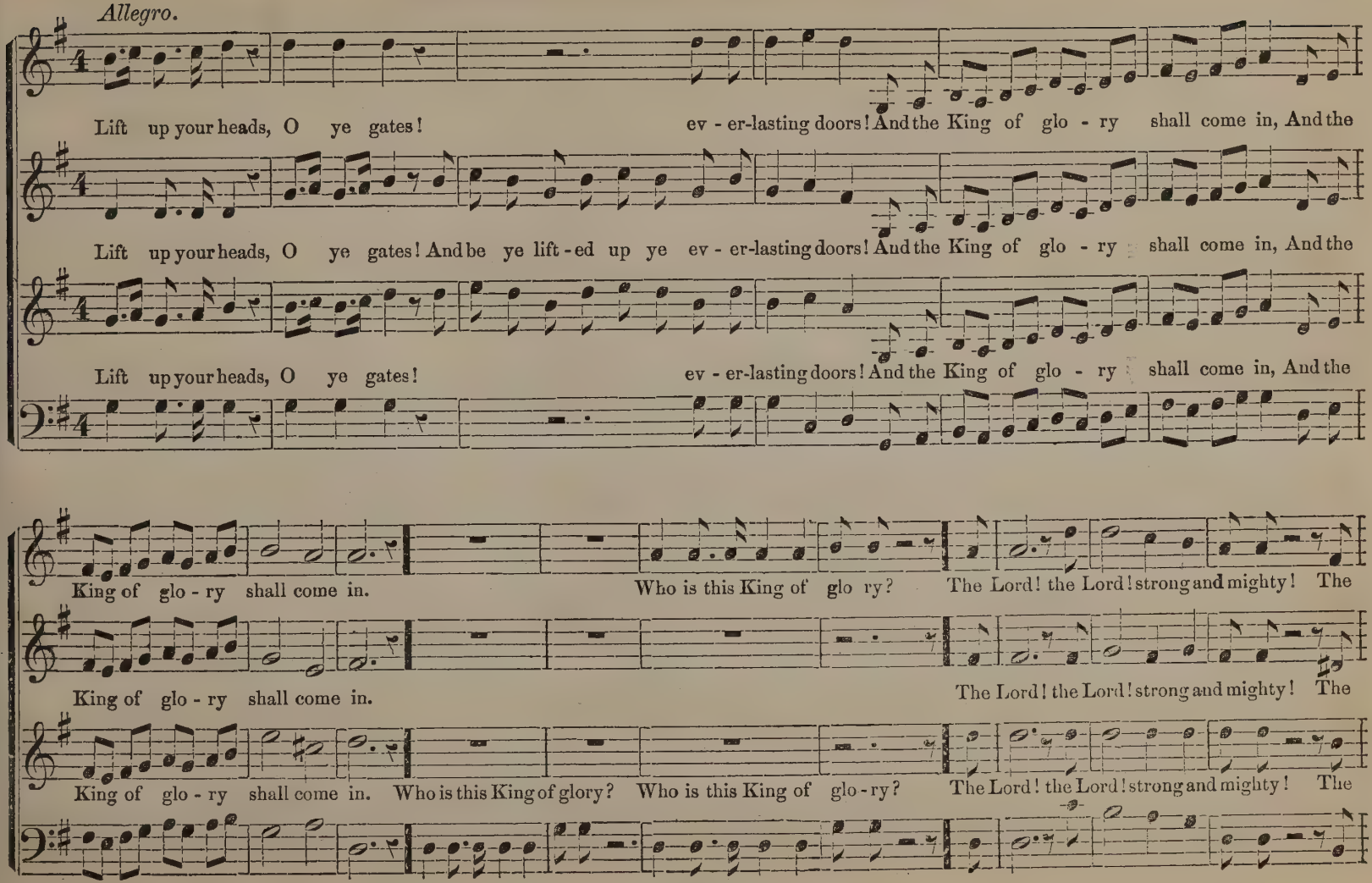
A. N. JOHNSON.


Allegro.
I was glad when they said un - to me, Let us go in - to the house of the Lord. Our feet shall stand with -
in thy gates, O Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem.
1. Jerusalem is builded as a city, that is com - pact to - gether. Whither the tribes go up, the tribes of the Lord, unto the tes - ti - mony of Israel,
2. To give thanks unto the name of the Lord. For there are set thrones of judgment, the thrones of the house of David.
3. Pray for the peace of Jerusalem, they shall prosper that love thee. Peace be within thy walls, and pros - - - perity with- in thy palaces.
For my brethren and com-panions' sake, I will now say, Peace be with-in thee, Because of the house of the Lord our God, I will seek thy good, A - men.

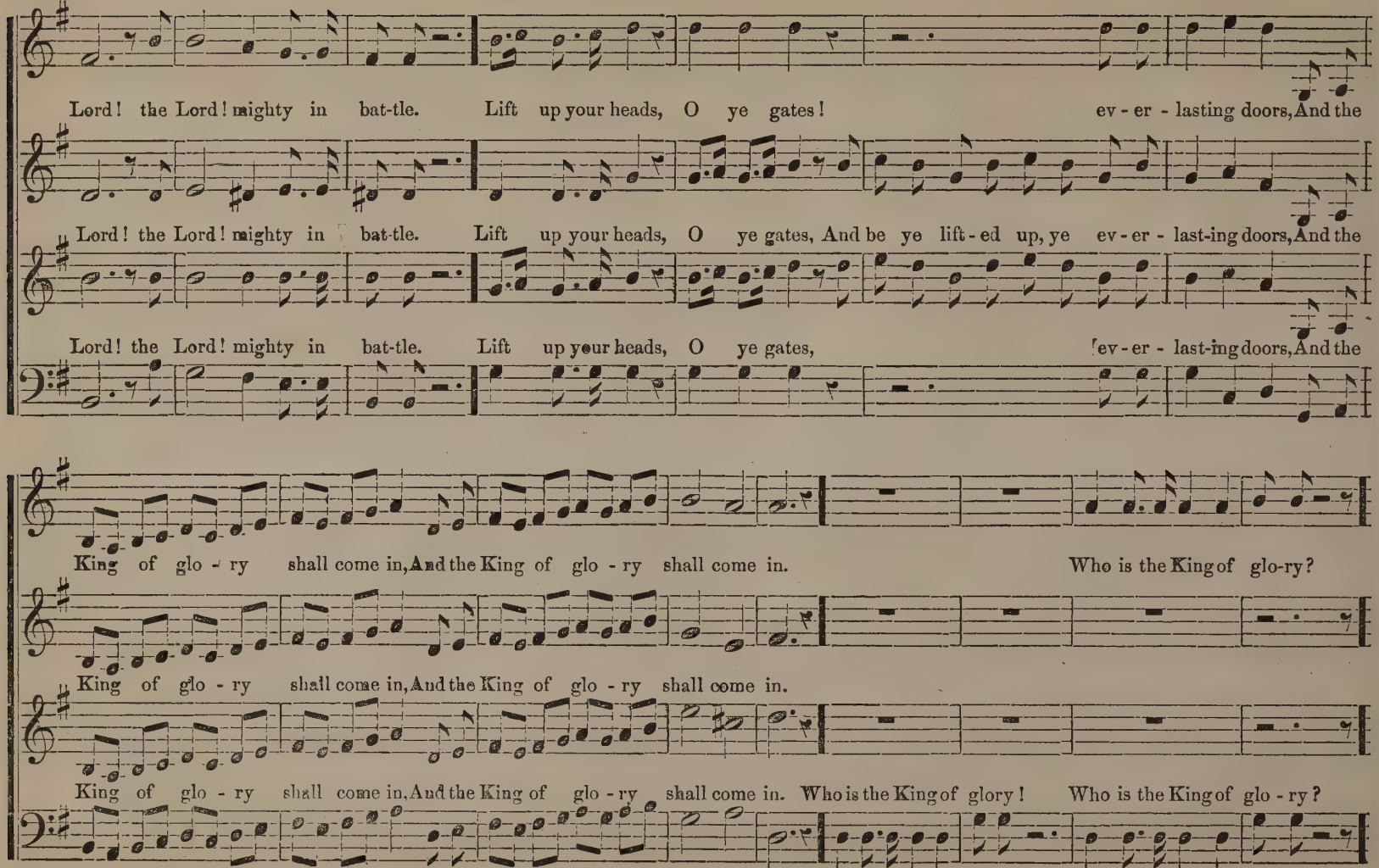
CHANT ANTHEM. The Earth is the Lord's.

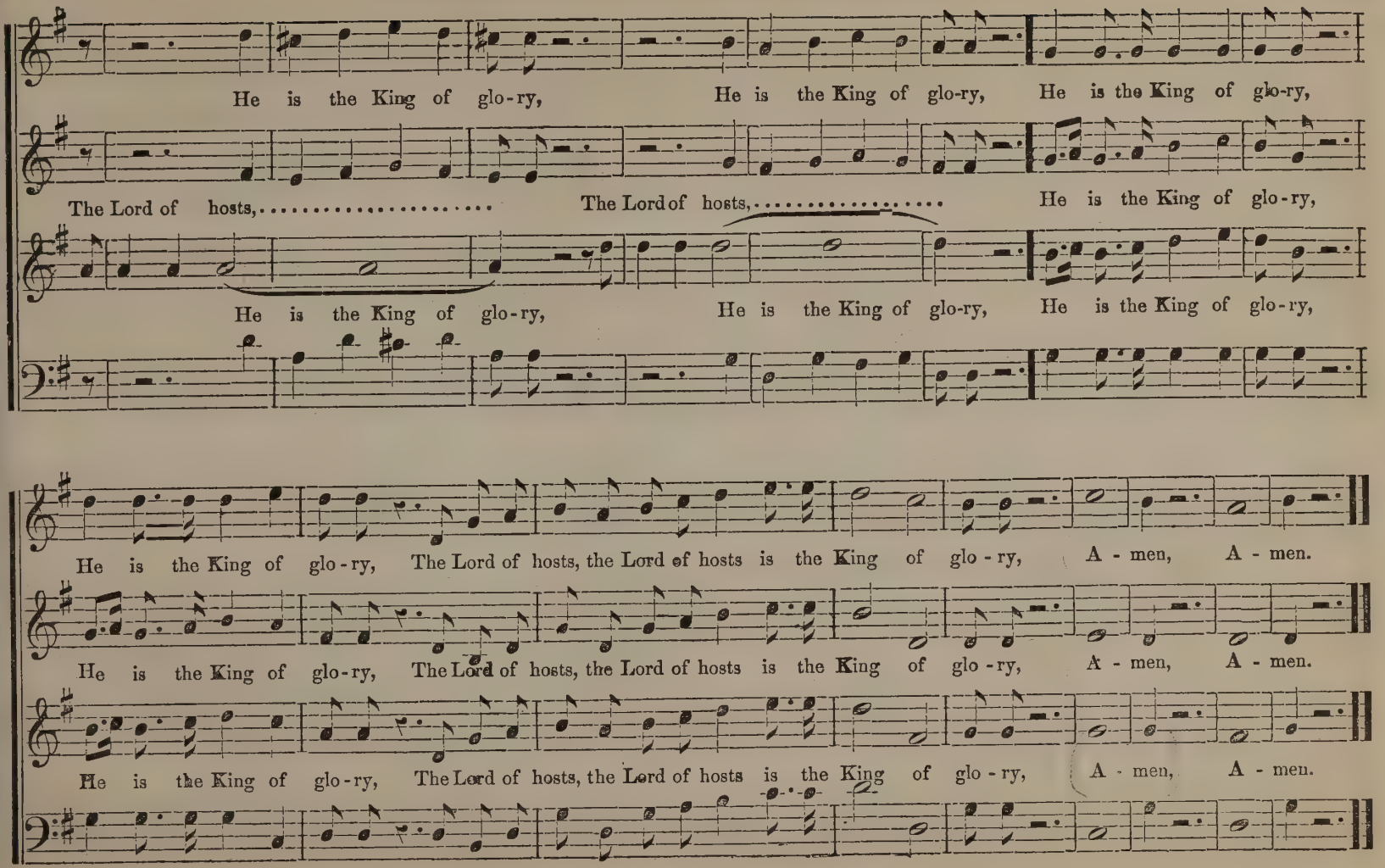
A. N. JOHNSON.


1. The earth is the Lord's and the | fullness there - | - of; | The world, and | they that | dwell there - | in.
2. Who shall ascend into the | hill of the | Lord, | And who shall | stand in his | ho - ly | place?
3. He shall receive the | blessing from the | Lord, | And righteousness from the | God of | his sal - | vation.
For he hath founded it up - - | - on the | seas, | And es - - - - - - | tablished it up- | on the | floods.
He that hath clean hands and a | pure.... | heart, | Who hath not lifted up his soul unto vanity, nor | sworn de- | ceit - ful- | ly.
This is the generation of | them that | seek him, | That seek thy | face, O | God of | Jacob.


Allegro.
Lift up your heads, O ye gates! ev - er-lasting doors! And the King of glo - ry shall come in, And the
Lift up your heads, O ye gates! And be ye lift - ed up ye ev - er-lasting doors! And the King of glo - ry shall come in, And the
Lift up your heads, O ye gates! ev - er-lasting doors! And the King of glo - ry shall come in, And the
King of glo - ry shall come in. Who is this King of glo ry? The Lord! the Lord! strong and mighty! The
King of glo - ry shall come in. The Lord! the Lord! strong and mighty! The
King of glo - ry shall come in. Who is this King of glory? Who is this King of glo - ry? The Lord! the Lord! strong and mighty! The

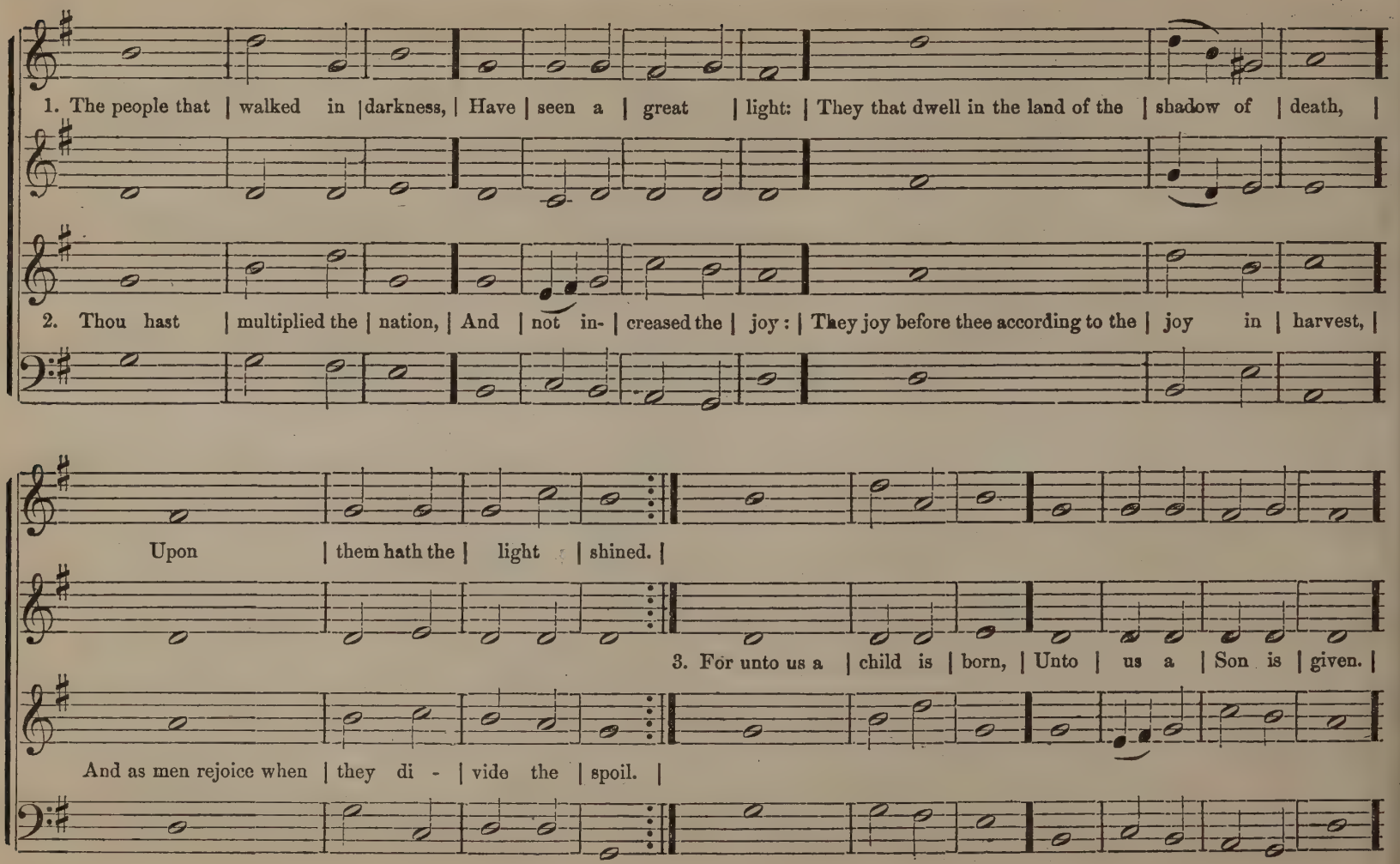
The Earth is the Lord's. Continued.

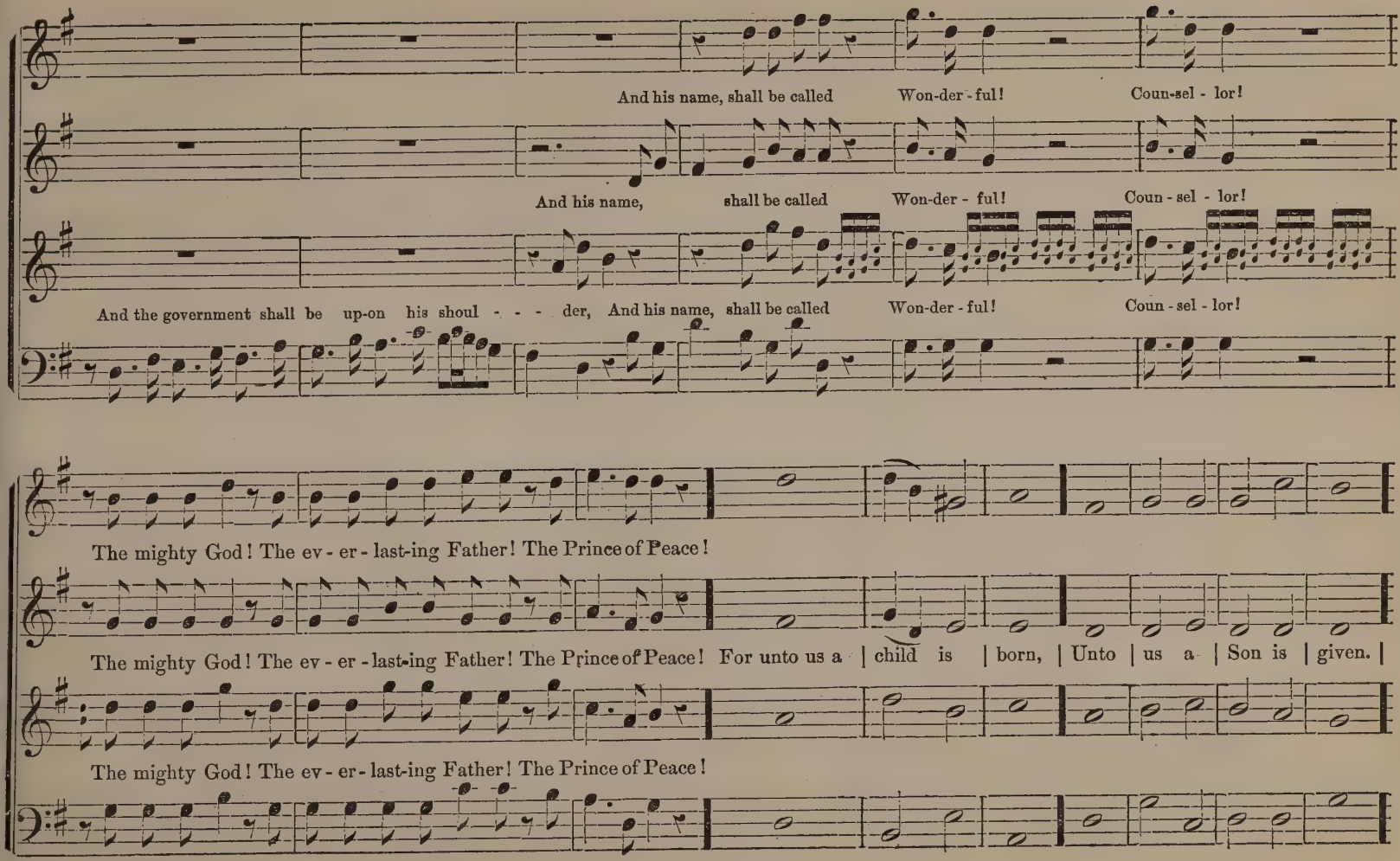

Lord! the Lord! mighty in bat-tle. Lift up your heads, O ye gates! ev - er - lasting doors, And the
Lord! the Lord! mighty in bat-tle. Lift up your heads, O ye gates, And be ye lift - ed up, ye ev - er - last-ing doors, And the
Lord! the Lord! mighty in bat-tle. Lift up your heads, O ye gates, ev - er - last-ing doors, And the
King of glo - ry shall come in, And the King of glo - ry shall come in. Who is the King of glo-ry?
King of glo - ry shall come in, And the King of glo - ry shall come in.
King of glo - ry shall come in, And the King of glo - ry shall come in. Who is the King of glory! Who is the King of glo - ry?


He is the King of glo-ry, He is the King of glo-ry, He is the King of glo-ry,
The Lord of hosts, ... The Lord of hosts, ... He is the King of glo-ry,
He is the King of glo-ry, He is the King of glo-ry, He is the King of glo-ry,
He is the King of glo-ry, The Lord of hosts, the Lord of hosts is the King of glo-ry, A-men, A-men.
He is the King of glo-ry, The Lord of hosts, the Lord of hosts is the King of glo-ry, A-men, A-men.
He is the King of glo-ry, The Lord of hosts, the Lord of hosts is the King of glo-ry, A-men, A-men.

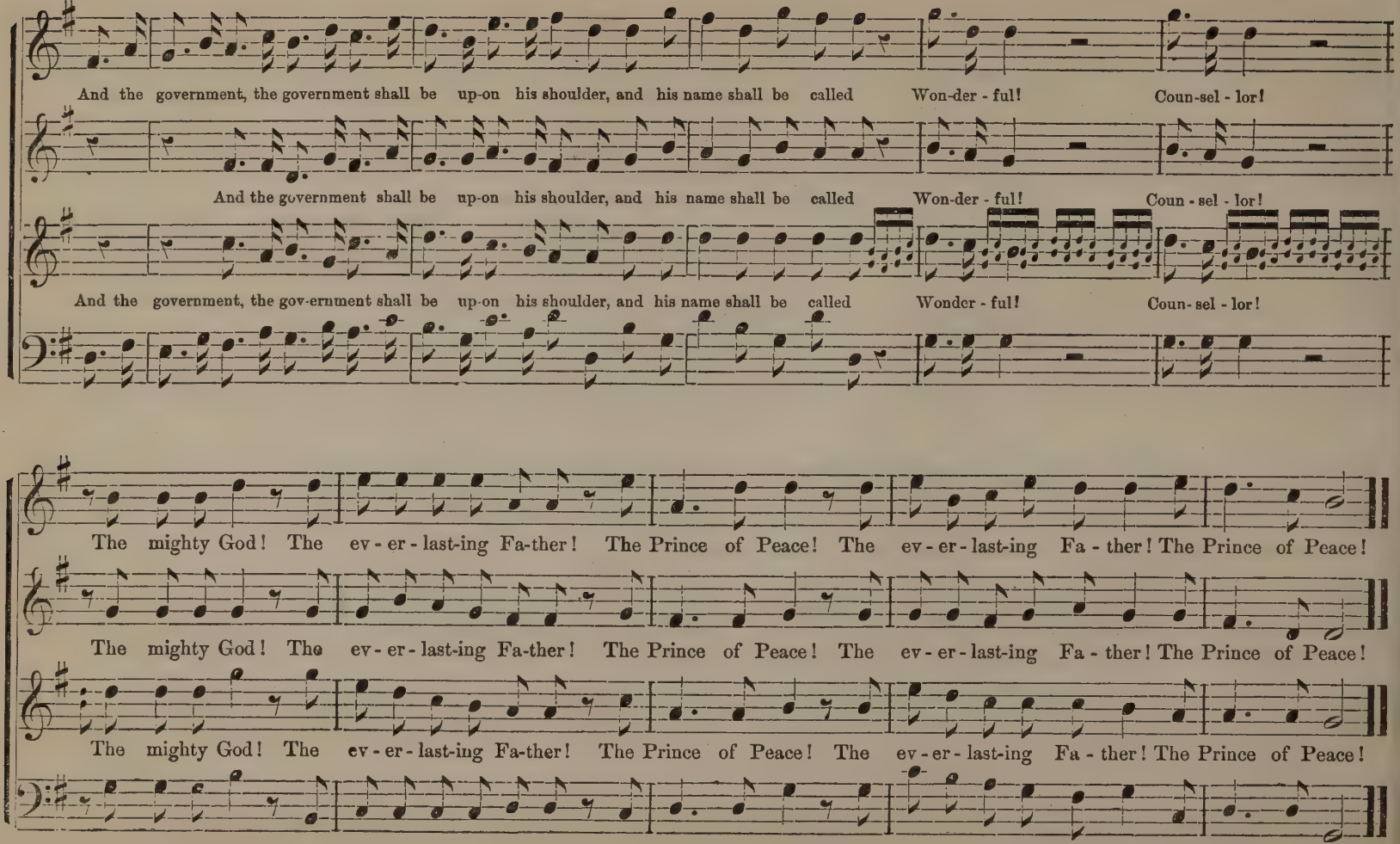
CHANT ANTHEM. Unto us a Son is given.

Arranged from HANDEL.


1. The people that | walked in | darkness, | Have | seen a | great | light: | They that dwell in the land of the | shadow of | death, |
2. Thou hast | multiplied the | nation, | And | not in- | creased the | joy: | They joy before thee according to the | joy in | harvest, |
Upon | them hath the | light | shined. |
3. For unto us a | child is | born, | Unto | us a | Son is | given. |
And as men rejoice when | they di - | vide the | spoil. |

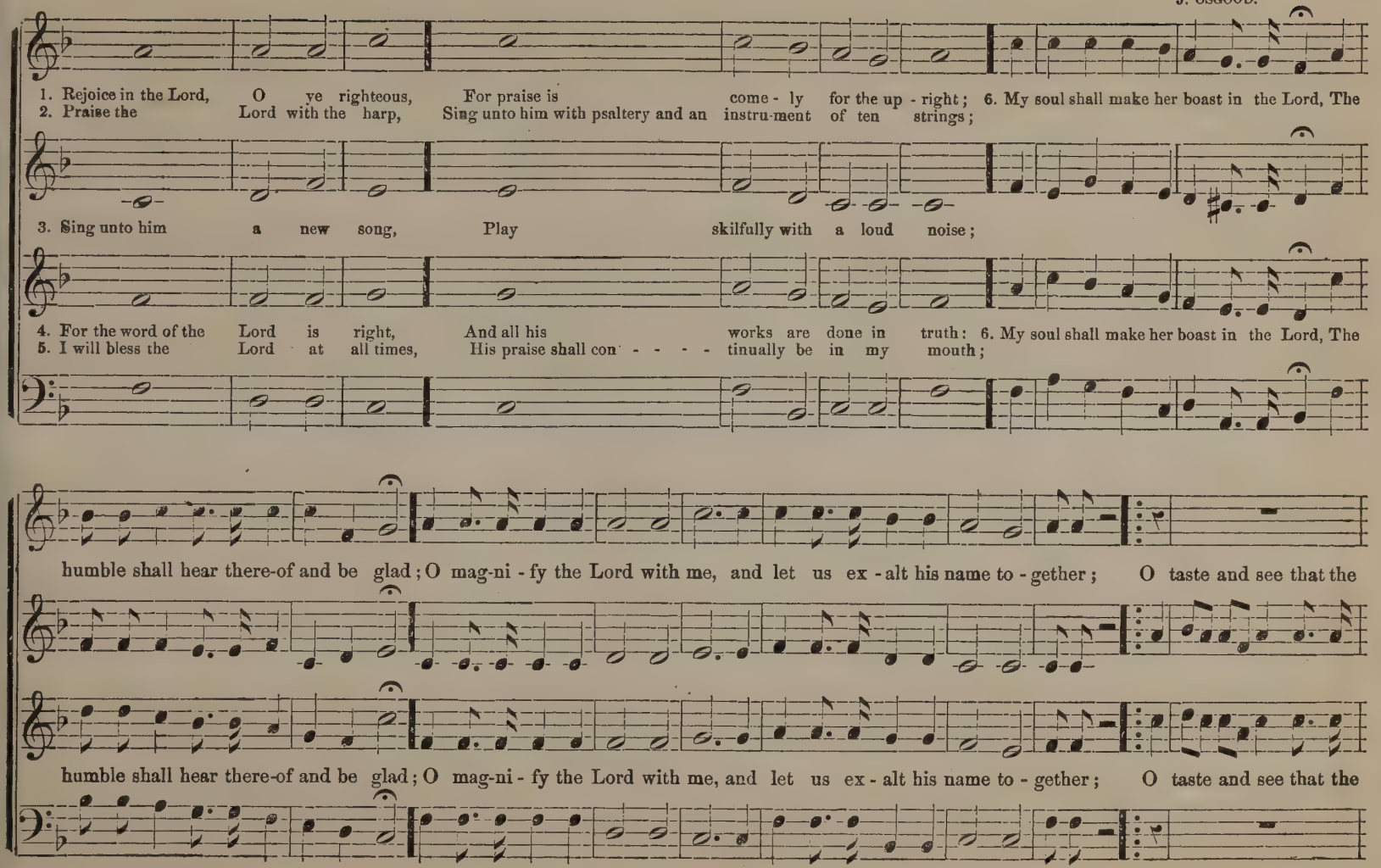

And his name, shall be called Won-der-ful! Coun-sel-lor!
And his name, shall be called Won-der-ful! Coun-sel-lor!
And the government shall be up-on his shoul - - - der, And his name, shall be called Won-der-ful! Coun-sel-lor!
The mighty God! The ev-er-last-ing Father! The Prince of Peace!
The mighty God! The ev-er-last-ing Father! The Prince of Peace! For unto us a | child is | born, | Unto | us a | Son is | given. |
The mighty God! The ev-er-last-ing Father! The Prince of Peace!

Unto us a Son is given. Concluded.


And the government, the government shall be up-on his shoulder, and his name shall be called Won-der-ful! Coun-sel-lor!
And the government shall be up-on his shoulder, and his name shall be called Won-der-ful! Coun-sel-lor!
And the government, the gov-ernment shall be up-on his shoulder, and his name shall be called Wonder-ful! Coun-sel-lor!
The mighty God! The ev-er-last-ing Fa-ther! The Prince of Peace! The ev-er-last-ing Fa-ther! The Prince of Peace!
The mighty God! The ev-er-last-ing Fa-ther! The Prince of Peace! The ev-er-last-ing Fa-ther! The Prince of Peace!
The mighty God! The ev-er-last-ing Fa-ther! The Prince of Peace! The ev-er-last-ing Fa-ther! The Prince of Peace!

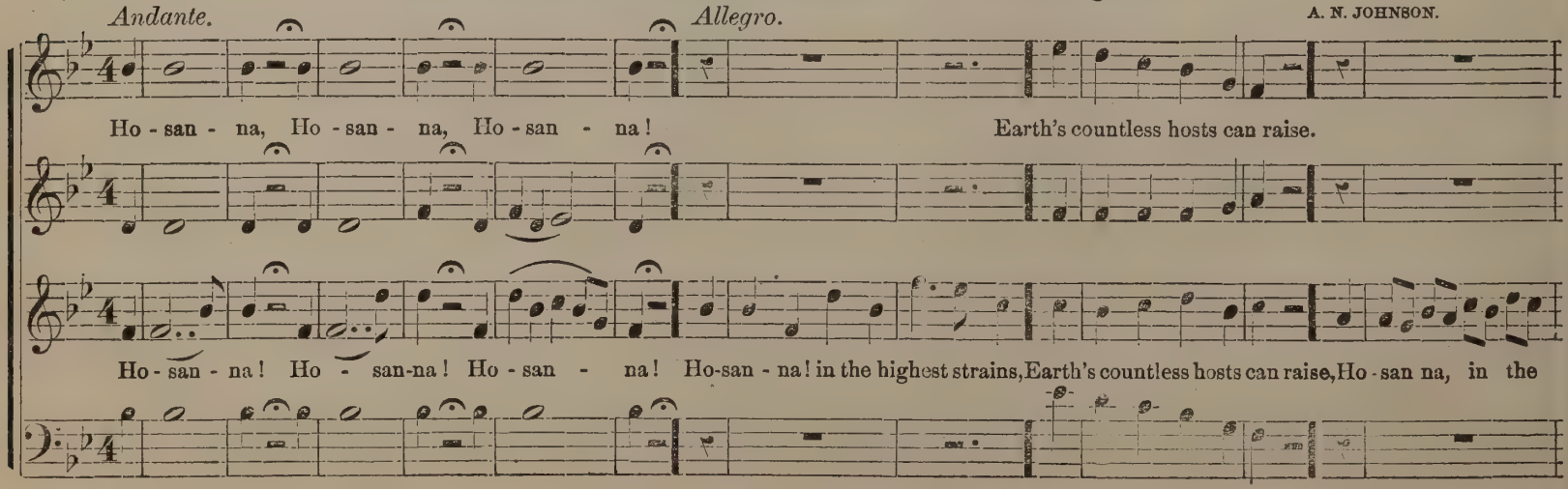
CHANT ANTHEM. Rejoice in the Lord.

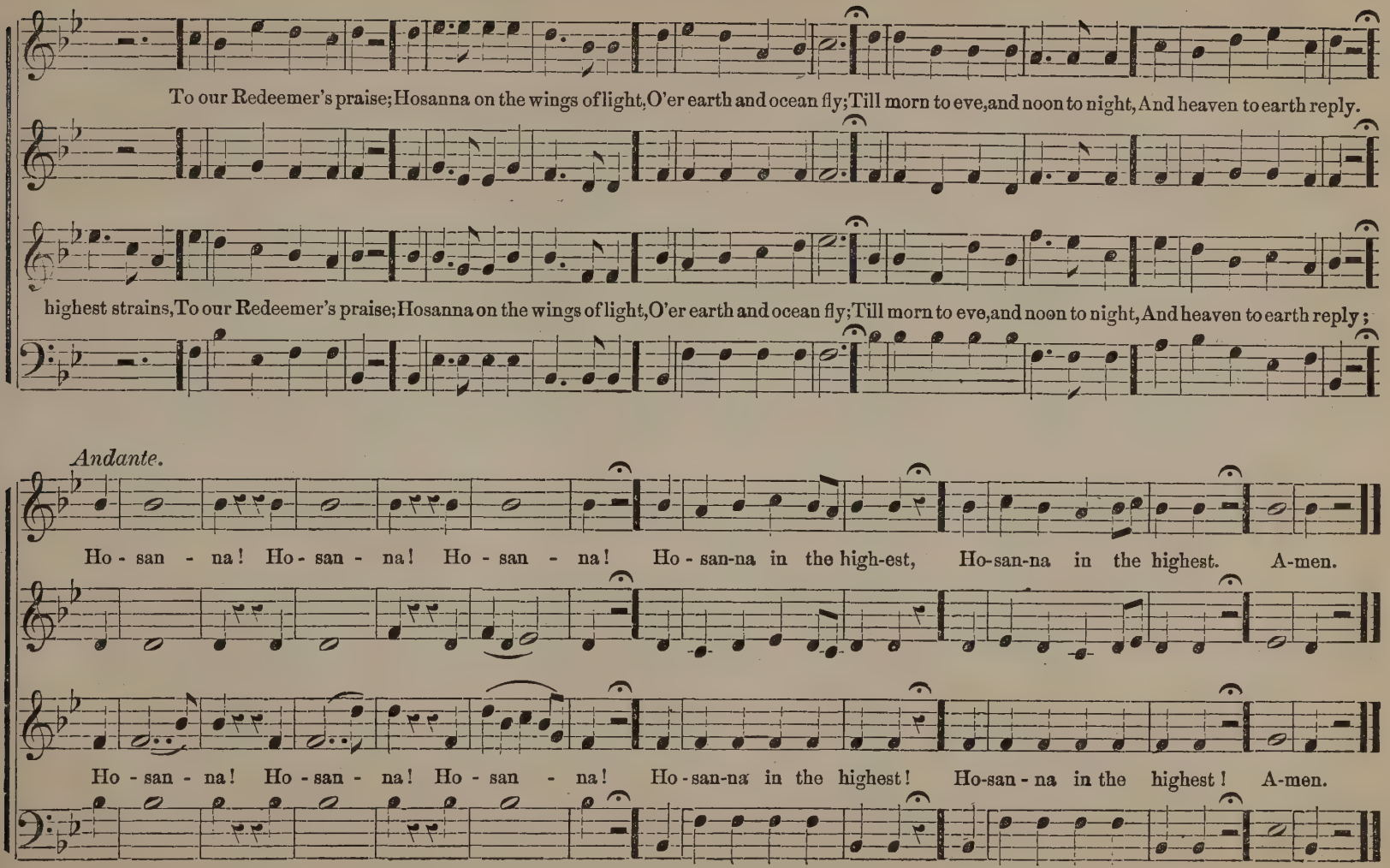
J. OSGOOD.


1. Rejoice in the Lord, O ye righteous, For praise is come - ly for the up - right; 6. My soul shall make her boast in the Lord, The
2. Praise the Lord with the harp, Sing unto him with psaltery and an instru-ment of ten strings;
3. Sing unto him a new song, Play skilfully with a loud noise;
4. For the word of the Lord is right, And all his works are done in truth: 6. My soul shall make her boast in the Lord, The
5. I will bless the Lord at all times, His praise shall con - - - - tinually be in my mouth;
humble shall hear there-of and be glad; O mag-ni - fy the Lord with me, and let us ex - alt his name to - gether; O taste and see that the
humble shall hear there-of and be glad; O mag-ni - fy the Lord with me, and let us ex - alt his name to - gether; O taste and see that the

Lord is good, E-xalt and mag-ni-fy his name; O taste and see that the Lord is good, His mercy ev - er shall en-dure. A-men, A-men.
Lord is good, Ex-alt and mag ni-fy his name; O taste and see that the Lord is good, His mercy ev - er shall en-dure. A-men, A-men.

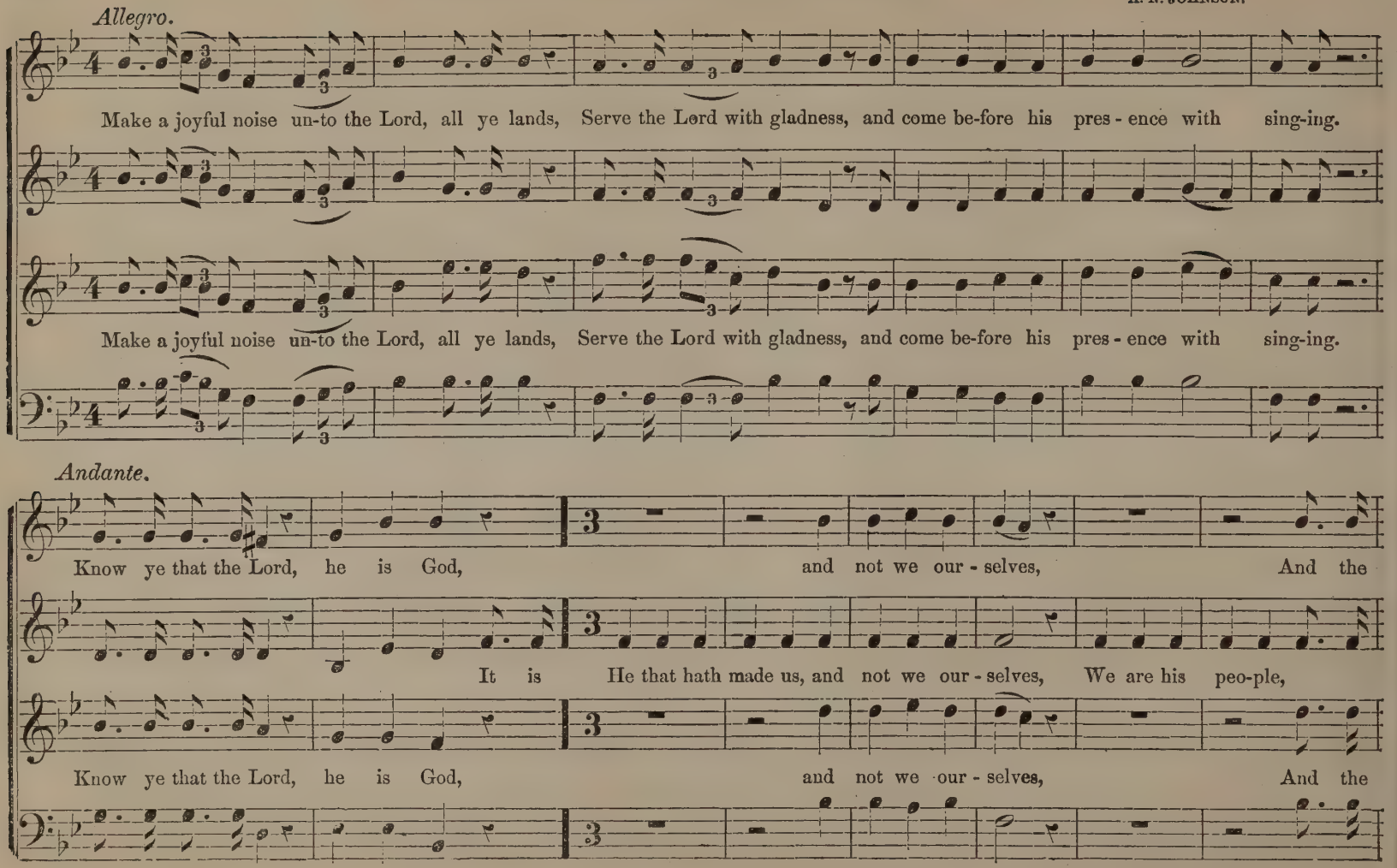
HYMN ANTHEM. Hosanna in the highest.

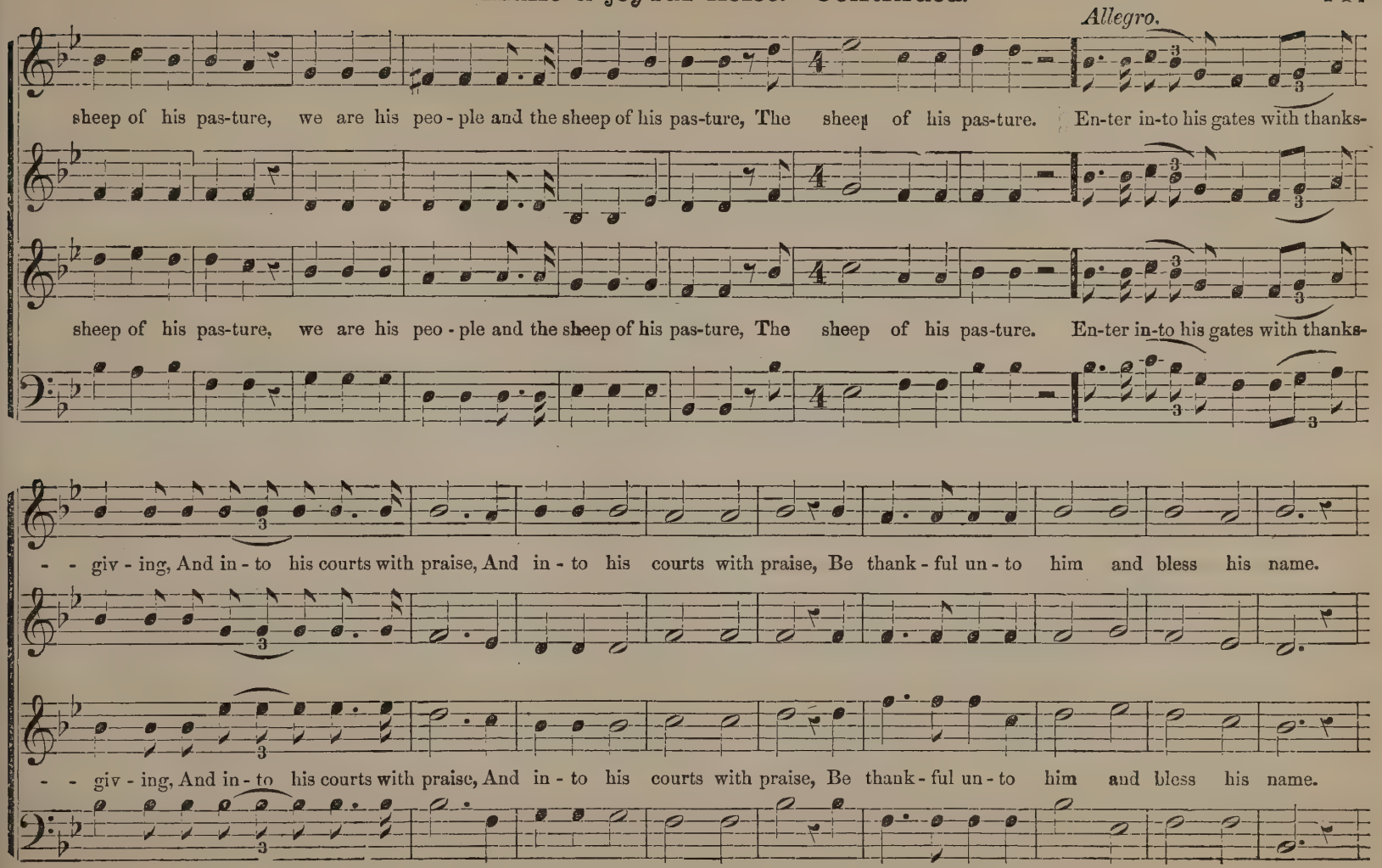

Andante.
Allegro.
A. N. JOHNSON.
Ho - san - na, Ho - san - na, Ho - san - na! Earth's countless hosts can raise.
Ho - san - na! Ho - san-na! Ho - san - na! Ho-san - na! in the highest strains, Earth's countless hosts can raise, Ho - san na, in the


To our Redeemer's praise; Hosanna on the wings of light, O'er earth and ocean fly; Till morn to eve, and noon to night, And heaven to earth reply.
highest strains, To our Redeemer's praise; Hosanna on the wings of light, O'er earth and ocean fly; Till morn to eve, and noon to night, And heaven to earth reply;
Andante.
Ho - san - na! Ho - san - na! Ho - san - na! Ho - san-na in the high-est, Ho-san-na in the highest. A-men.
Ho - san - na! Ho - san - na! Ho - san - na! Ho-san-na in the highest! Ho-san - na in the highest! A-men.

ANTHEM. Make a joyful noise.

A. N. JOHNSON.


Allegro.
Make a joyful noise un-to the Lord, all ye lands, Serve the Lord with gladness, and come be-fore his pres - ence with sing-ing.
Make a joyful noise un-to the Lord, all ye lands, Serve the Lord with gladness, and come be-fore his pres - ence with sing-ing.
Andante.
Know ye that the Lord, he is God, and not we our - selves, And the
It is He that hath made us, and not we our - selves, We are his peo-ple,
Know ye that the Lord, he is God, and not we our - selves, And the


Allegro.
sheep of his pas-ture, we are his peo-ple and the sheep of his pas-ture, The sheep of his pas-ture. En-ter in-to his gates with thanks-
sheep of his pas-ture, we are his peo-ple and the sheep of his pas-ture, The sheep of his pas-ture. En-ter in-to his gates with thanks-
- - giv-ing, And in-to his courts with praise, And in-to his courts with praise, Be thank-ful un-to him and bless his name.
- - giv-ing, And in-to his courts with praise, And in-to his courts with praise, Be thank-ful un-to him and bless his name.

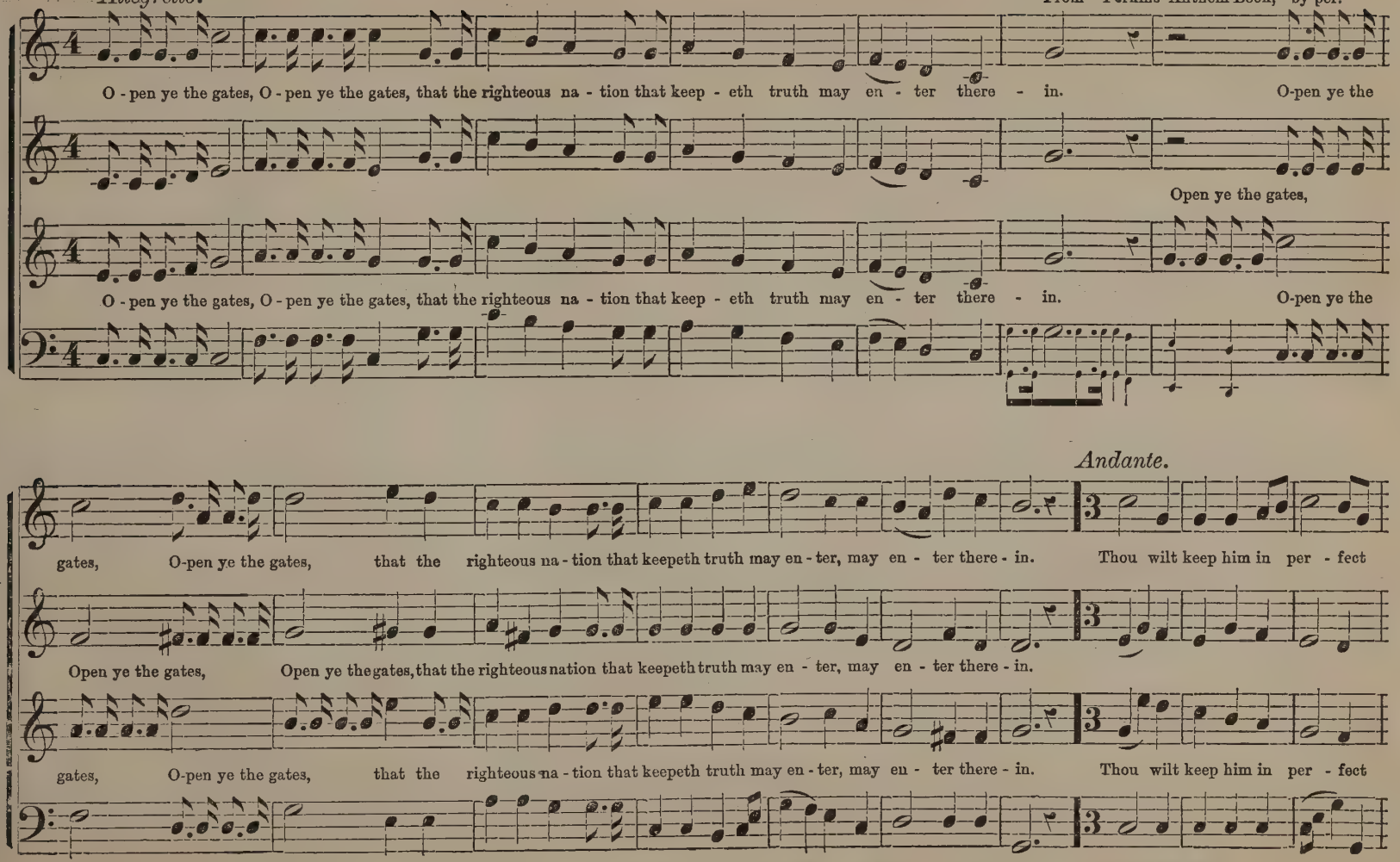
Make a joyful noise. Concluded.

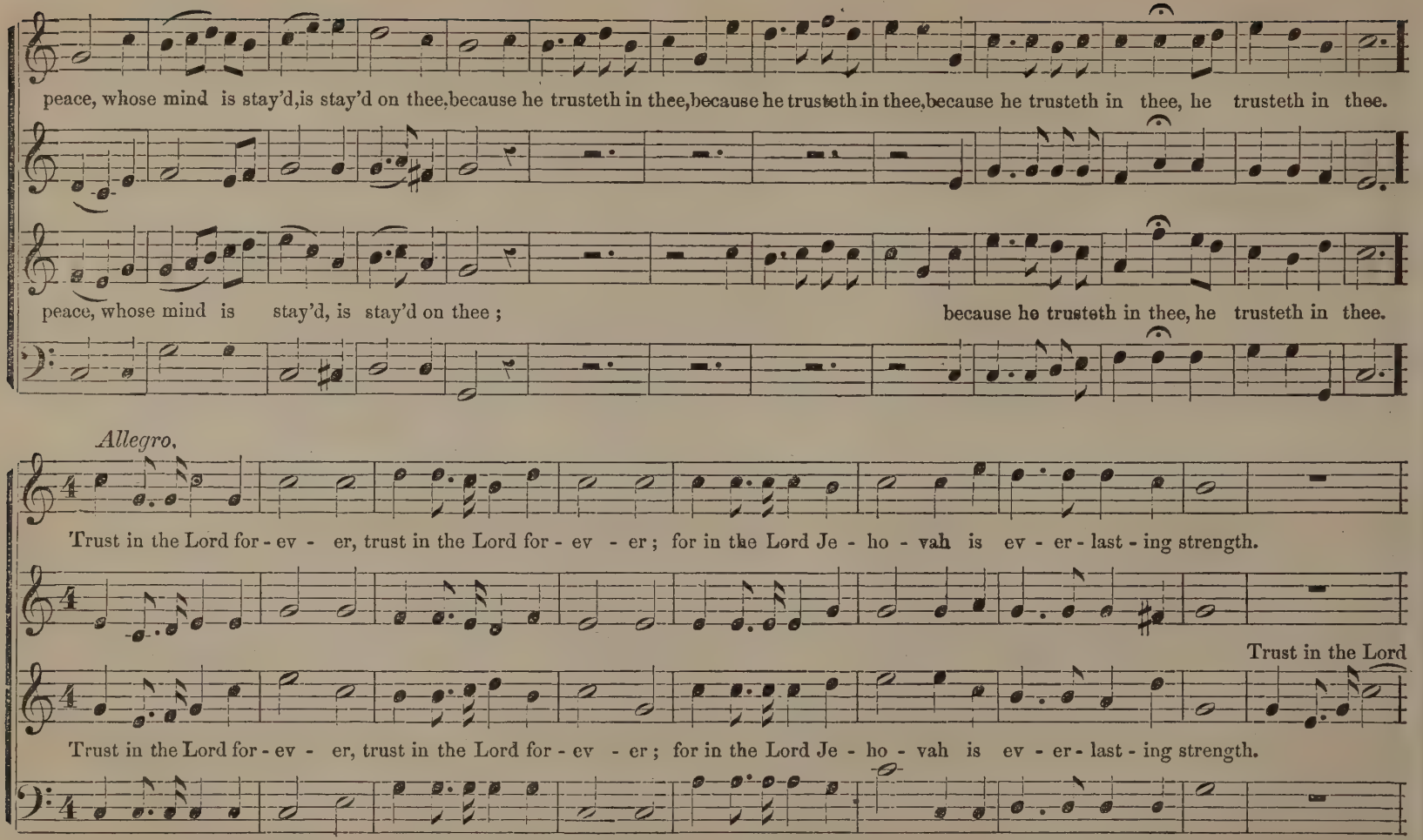
Andante.
Allegro.
For the Lord is good, His mer - cy is ev - er - last - ing, And his truth en - dur - eth to all gen - e - ra - tions, His
For the Lord is good, His mer - cy is ev - er - last - ing, And his truth en - dur - eth to all gen - e - ra - tions, His
Adagio.
truth en - dur - eth to all gen - e - ra - tions, To all gen - e - ra - - tions, A - men.
truth en - dur - eth to all gen - e - ra - tions, To all gen - e - ra - - tions, A - men.

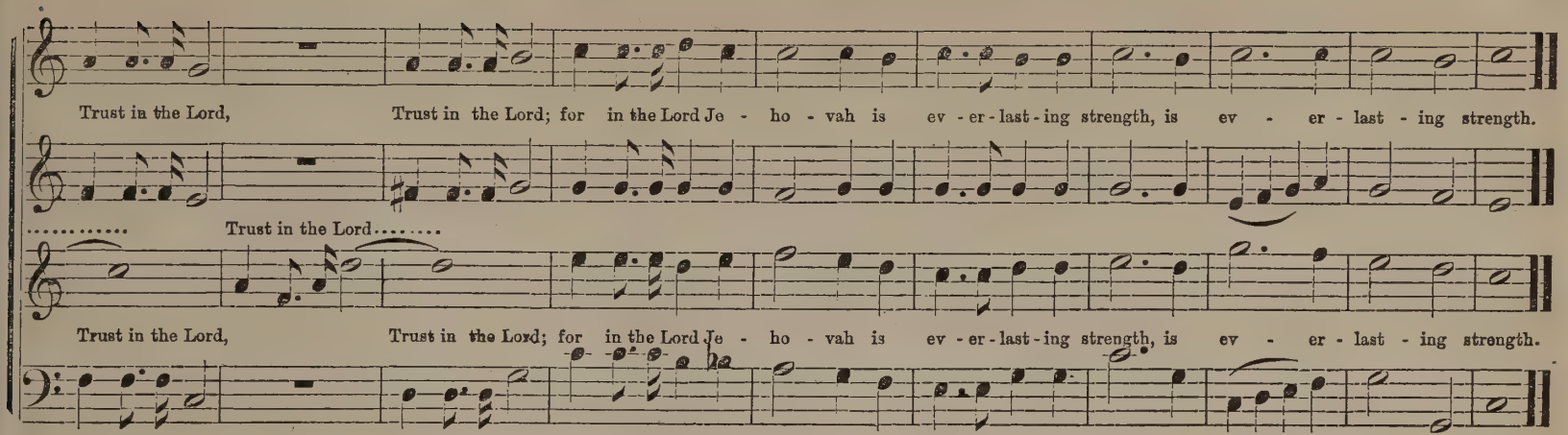
ANTHEM. Open ye the gates.

W. O. PERKINS.

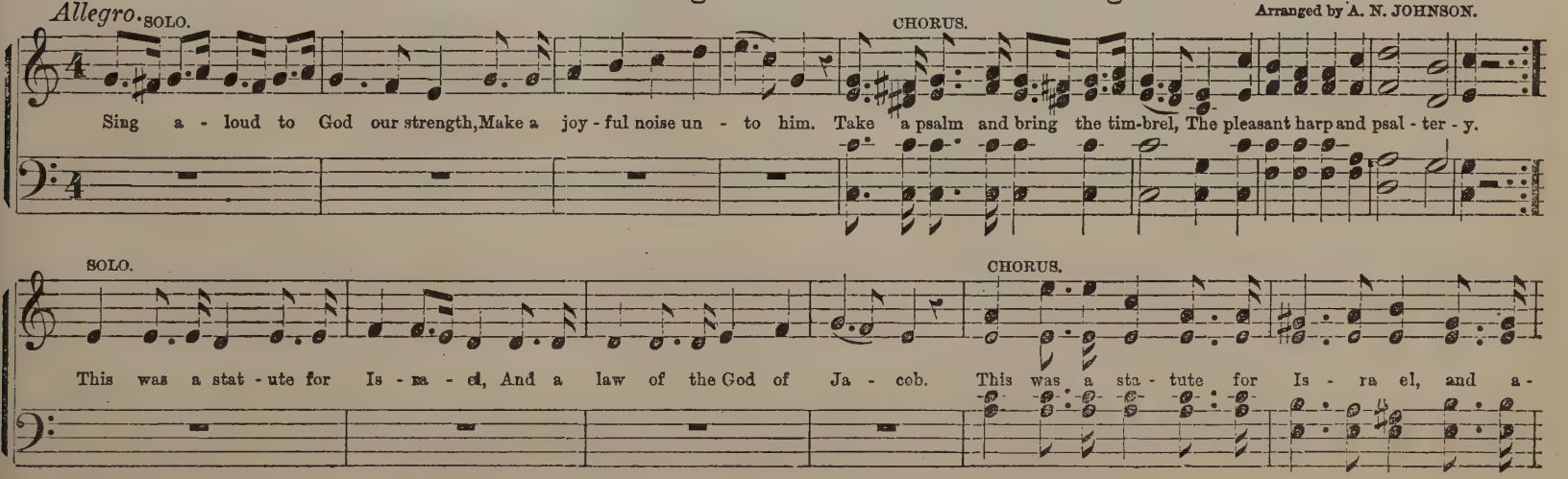
From "Perkins' Anthem Book," by per.

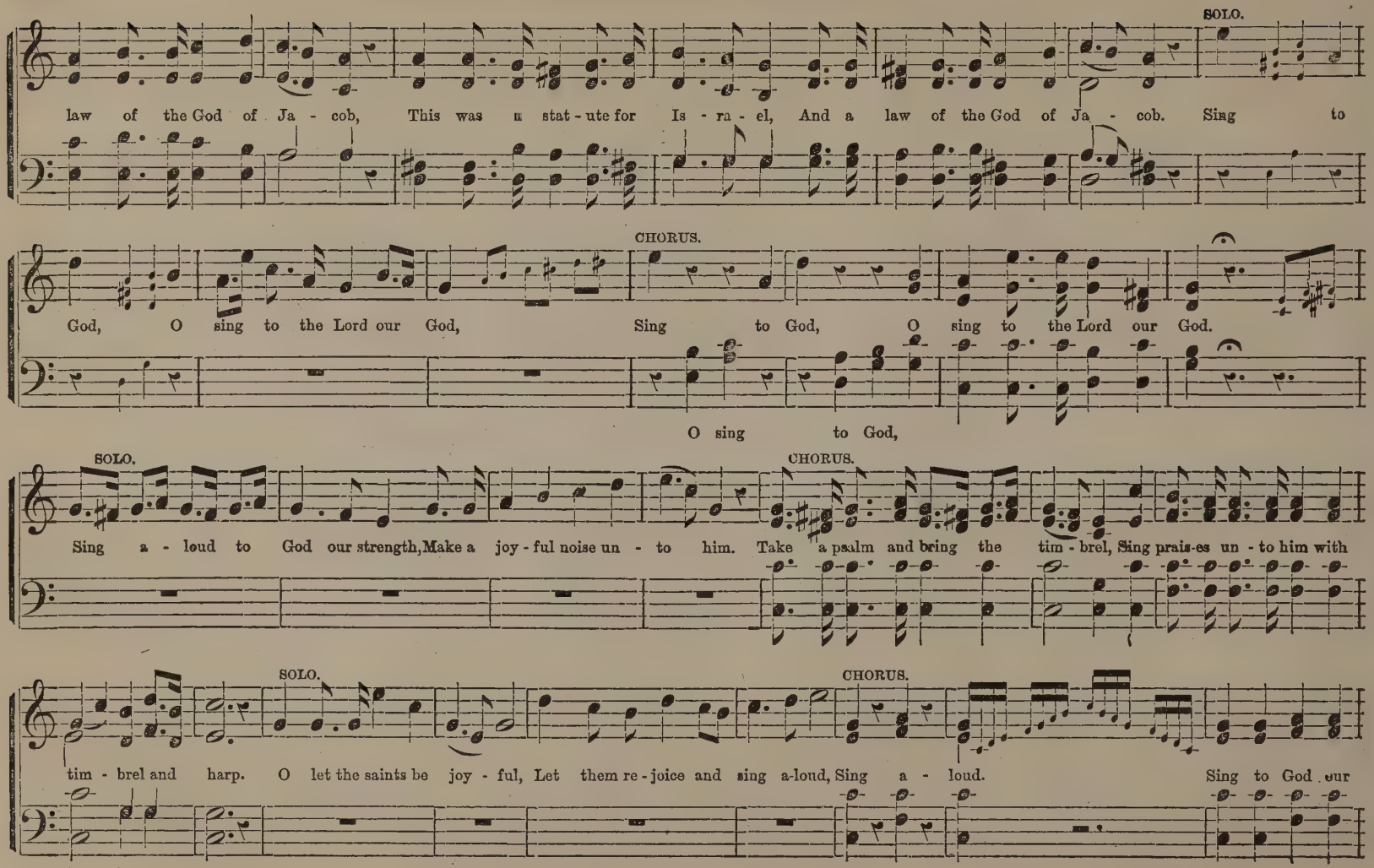

Allegretto.
O - pen ye the gates, O - pen ye the gates, that the righteous na - tion that keep - eth truth may en - ter there - in.
O-pen ye the
Open ye the gates,
O - pen ye the gates, O - pen ye the gates, that the righteous na - tion that keep - eth truth may en - ter there - in.
O-pen ye the
Andante.
gates, O-pen ye the gates, that the righteous na - tion that keepeth truth may en - ter, may en - ter there - in.
Thou wilt keep him in per - fect
Open ye the gates, Open ye the gates, that the righteous nation that keepeth truth may en - ter, may en - ter there - in.
gates, O-pen ye the gates, that the righteous na - tion that keepeth truth may en - ter, may en - ter there - in.
Thou wilt keep him in per - fect

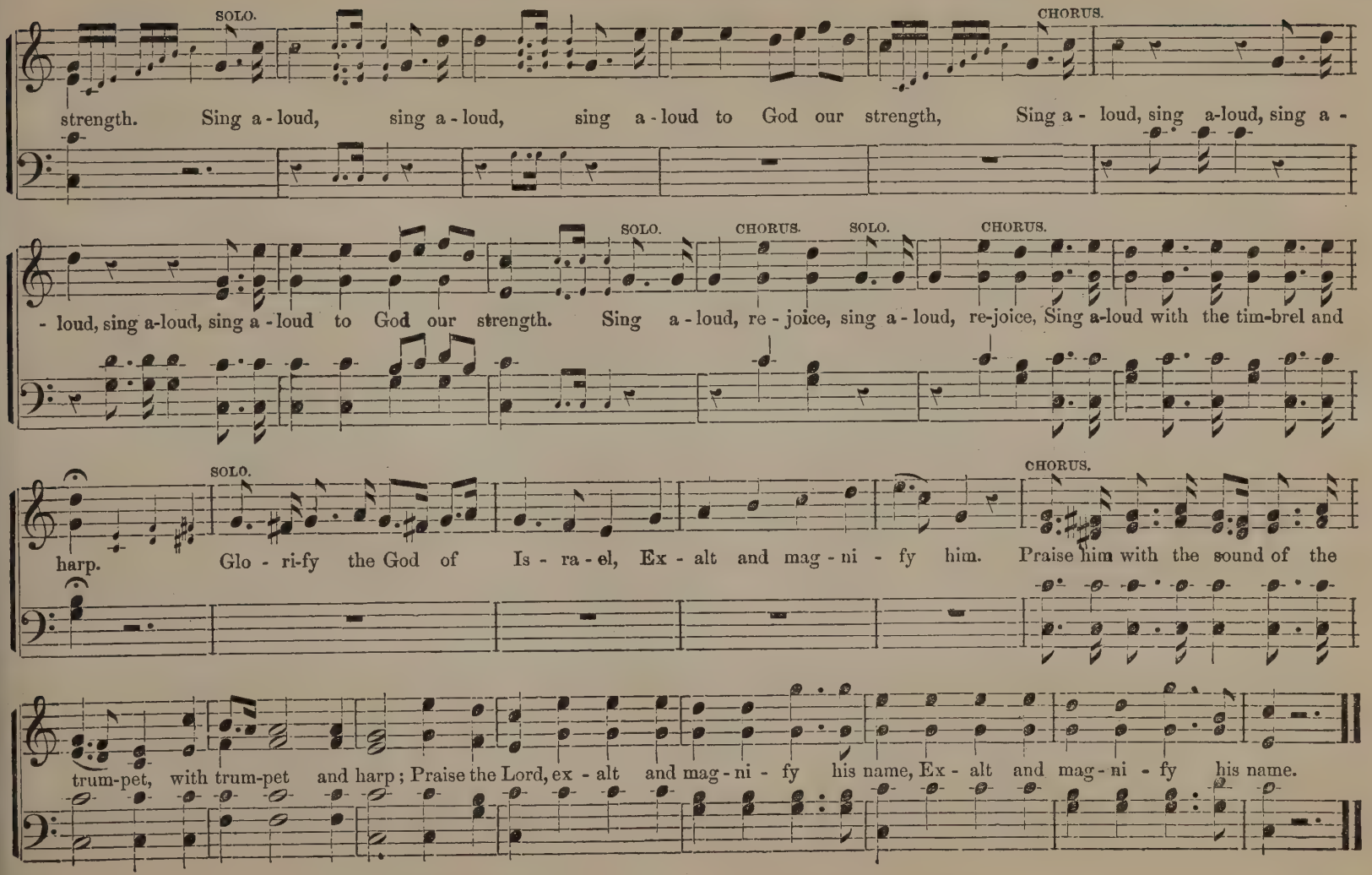

peace, whose mind is stay'd, is stay'd on thee, because he trusteth in thee, because he trusteth in thee, because he trusteth in thee, he trusteth in thee.
peace, whose mind is stay'd, is stay'd on thee ;
because he trusteth in thee, he trusteth in thee.
Allegro.
Trust in the Lord for - ev - er, trust in the Lord for - ev - er ; for in the Lord Je - ho - vah is ev - er - last - ing strength.
Trust in the Lord
Trust in the Lord for - ev - er, trust in the Lord for - ev - er ; for in the Lord Je - ho - vah is ev - er - last - ing strength.


Trust in the Lord, Trust in the Lord; for in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.
Trust in the Lord.....
Trust in the Lord, Trust in the Lord; for in the Lord Je - ho - vah is ev - er - last - ing strength, is ev - er - last - ing strength.

ANTHEM. Sing aloud to God our Strength.


Allegro.
SOLO.
CHORUS.
Arranged by A. N. JOHNSON.
Sing a - loud to God our strength, Make a joy - ful noise un - to him. Take a psalm and bring the tim-brel, The pleasant harp and psal - ter - y.
SOLO.
CHORUS.
This was a stat - ute for Is - ra - el, And a law of the God of Ja - cob. This was a sta - tute for Is - ra el, and a -


SOLO.
law of the God of Ja - cob, This was a stat - ute for Is - ra - el, And a law of the God of Ja - cob. Sing to
CHORUS.
God, O sing to the Lord our God, Sing to God, O sing to the Lord our God.
O sing to God,
SOLO.
CHORUS.
Sing a - loud to God our strength, Make a joy - ful noise un - to him. Take a psalm and bring the tim - brel, Sing prais-es un - to him with
SOLO.
CHORUS.
tim - brel and harp. O let the saints be joy - ful, Let them re - joice and sing a-loud, Sing a - loud. Sing to God our


SOLO.
CHORUS.
strength. Sing a - loud, sing a - loud, sing a - loud to God our strength, Sing a - loud, sing a-loud, sing a -
SOLO.
CHORUS.
SOLO.
CHORUS.
- loud, sing a-loud, sing a - loud to God our strength. Sing a - loud, re - joice, sing a - loud, re-joice, Sing a-loud with the tim-brel and
SOLO.
CHORUS.
harp. Glo - ri-fy the God of Is - ra - el, Ex - alt and mag - ni - fy him. Praise him with the sound of the
trum-pet, with trum-pet and harp; Praise the Lord, ex - alt and mag - ni - fy his name, Ex - alt and mag - ni - fy his name.

ANTHEM. I will extol thee, O my King.

A. N. JOHNSON.

TREBLE SOLO. *Moderato.*

I will ex-tol thee, O my King; and I will bless thy name for - ev - er, will bless thy name for - ev - er and ev - er.

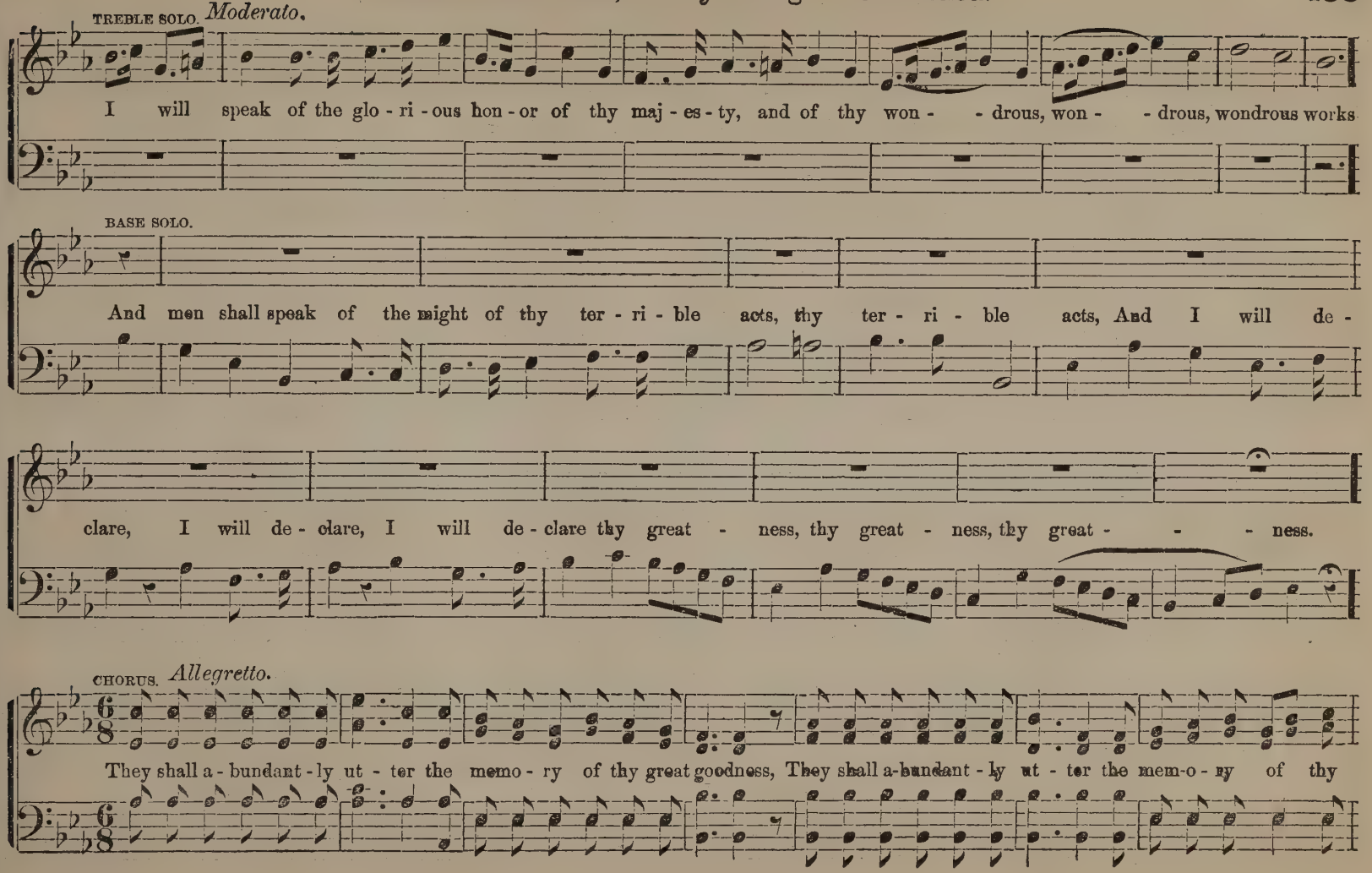
BASE SOLO.

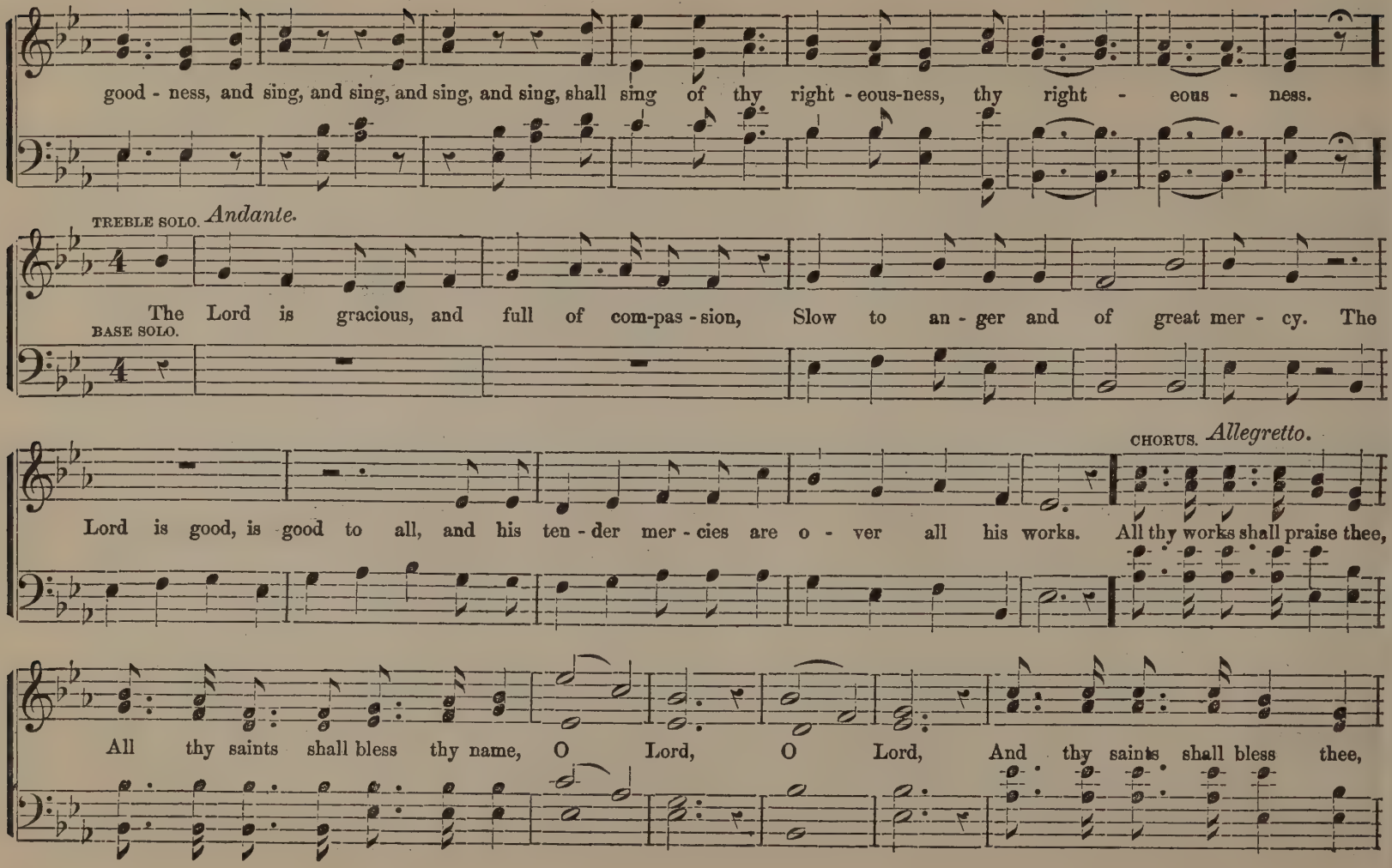
Every day will I bless thee, and I will praise thy name for - ev - er, I will praise thy name for - ev - er and ev - er.

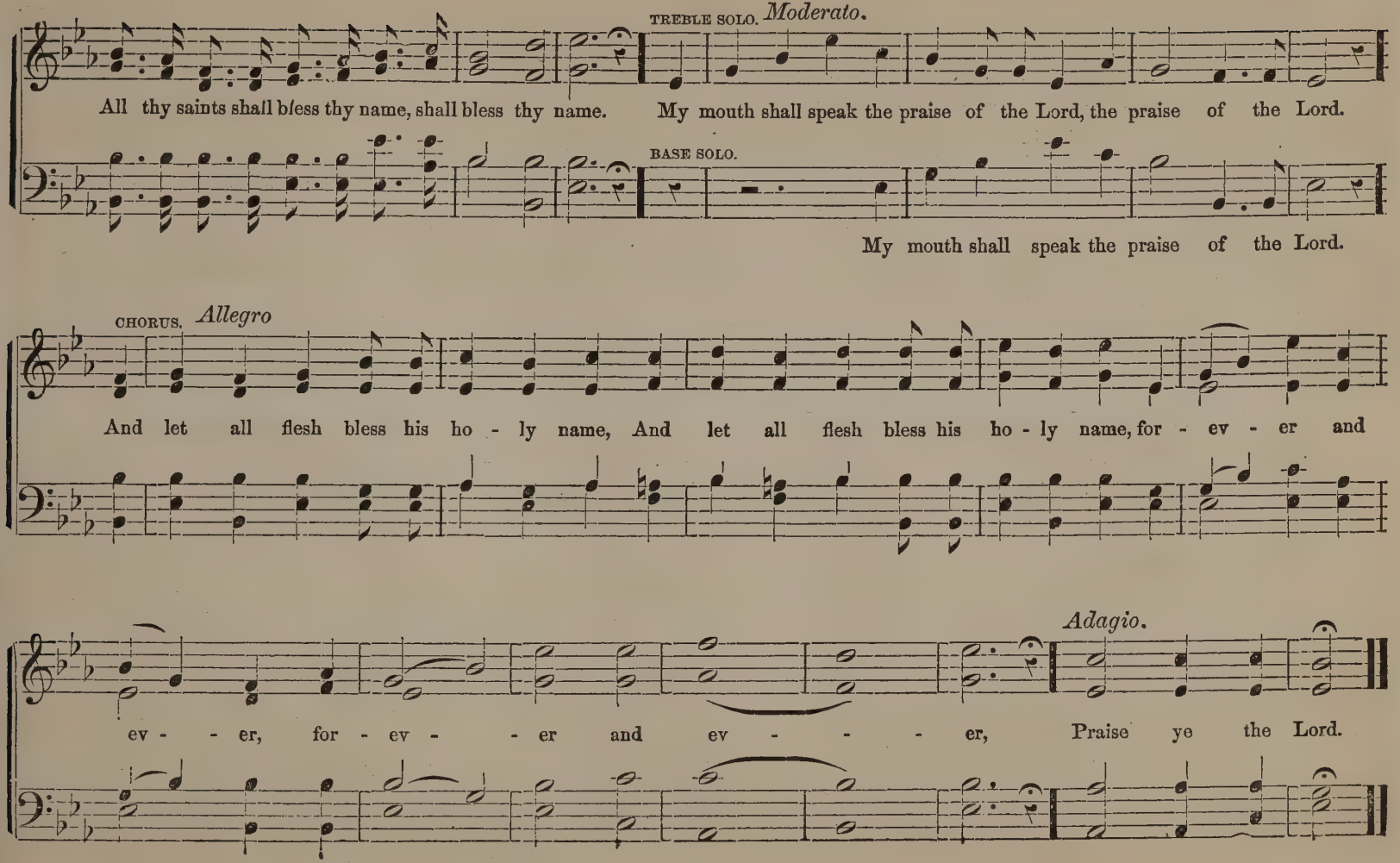
CHORUS. *Allegro.*

Great is the Lord, and greatly to be prais - ed, Great is the Lord, and greatly to be prais - ed, and his greatness is un-searcha - ble,

is un - searcha - ble, One gen - e - ra - tion shall praise thy works to a - noth-er, and shall de-clare thy mighty acts, thy mighty acts.


TREBLE SOLO. Moderato.
I will speak of the glo - ri - ous hon - or of thy maj - es - ty, and of thy won - - drous, won - - drous, wondrous works
BASE SOLO.
And men shall speak of the might of thy ter - ri - ble acts, thy ter - ri - ble acts, And I will de -
clare, I will de - clare, I will de - clare thy great - ness, thy great - ness, thy great - - - ness.
CHORUS. Allegretto.
They shall a - bundant - ly ut - ter the memo - ry of thy great goodness, They shall a-bundant - ly ut - ter the mem-o - ry of thy


good - ness, and sing, and sing, and sing, and sing, shall sing of thy right - eous-ness, thy right - eous - ness.
TREBLE SOLO. Andante.
The Lord is gracious, and full of com-pas - sion, Slow to an - ger and of great mer - cy. The
BASE SOLO.
CHORUS. Allegretto.
Lord is good, is good to all, and his ten - der mer - cies are o - ver all his works. All thy works shall praise thee,
All thy saints shall bless thy name, O Lord, O Lord, And thy saints shall bless thee,


TREBLE SOLO. Moderato.
All thy saints shall bless thy name, shall bless thy name. My mouth shall speak the praise of the Lord, the praise of the Lord.
BASE SOLO.
My mouth shall speak the praise of the Lord.
CHORUS. Allegro
And let all flesh bless his ho - ly name, And let all flesh bless his ho - ly name, for - ev - er and
Adagio.
ev - - er, for - ev - - er and ev - - - - er, Praise ye the Lord.

HYMN ANTHEM. The Lord descended from above.

ARNOLD.

Moderato.

The Lord de - scended from a - bove, And bowed the heav'ns most high, And un - der - neath his feet he cast The dark - ness

The Lord de - scended from a - bove, And bowed the heav'ns most high, And un - der - neath his feet he cast The dark - ness

Allegro.

of the sky. Full roy - al - ly he rode, And on the wings of mighty winds, On

of the sky. On Cher - u - bim and Ser - a - phim Full roy - al - ly he rode, And on the

Full roy - al - ly he rode..... of mighty winds, On

wings of migh - ty winds, Came fly - ing all a - broad, Came fly - ing all a - broad, all a - broad.

wings of migh - ty winds, Came fly - ing all a - broad, Came fly - ing all a - broad, Came fly - ing all a - broad, On

Came fly - - ing, fly-ing all a - broad, Came fly - ing all a - broad, all a - broad.

Full roy - al - ly he rode, And on the wings of migh - ty winds, Came fly - ing all a - broad.
Cher - u - bim and Ser - a - phim Full roy - al - ly he rode, And on the wings of migh - ty winds, Came fly - ing all a - broad.
And on
Moderato.
He sat se - rene up - on the clouds, Their fu - ry to re - strain, And he, as sov' - reign Lord and King, For
He sat se - rene up - on the clouds, Their fu - ry to re - strain, And he, as sov' - reign Lord and King, For
Allegro.
ev - er - more shall reign. On Cher-ubim and Ser - aphim, On Cher - u-bim and Ser - a - phim, Full
ev - er - more shall reign. On Cher-ubim and Ser-aphim, On Cher - u - bim, and Ser - a-phim, On Cherubim and Ser-aphim. Full

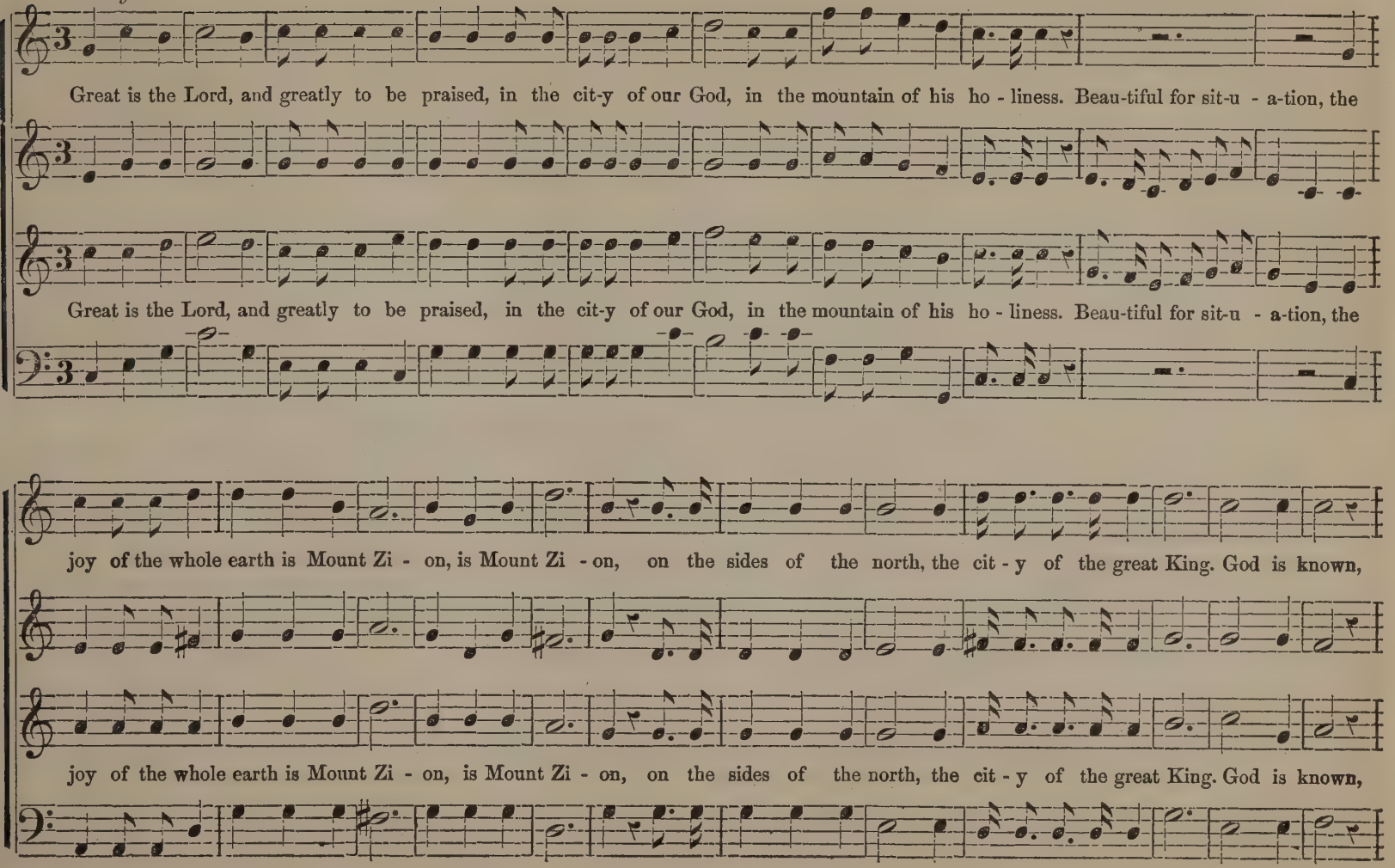
The Lord descended from above. Concluded.

roy - al - ly he rode, And on the wings of migh - ty winds. On wings of migh - ty winds, Came
roy - al - ly he rode, And on the wings of migh - ty winds, Came fly - ing all a -
he rode..... .. of migh-ty winds, And on the wings of migh - ty winds, Came fly - - - ing,
fly - ing all a - broad, Came fly - ing all a - broad, all a - broad; On Cher - u - bim and Ser - a - phim,
broad, Came fly - ing all a - broad, Came fly - ing all a - broad; On
fly - ing all a - broad, Came fly - ing all a - broad; all a - broad; On Cher - u - bim and Ser - a - phim,
Full roy - al - ly he rode, And on the wings of migh-ty winds, Came fly - ing all a - broad.
Cher - u - bim and Ser - a - phim, Full roy - al-ly he rode, And on the wings of migh-ty winds, Came fly - ing all a - broad.

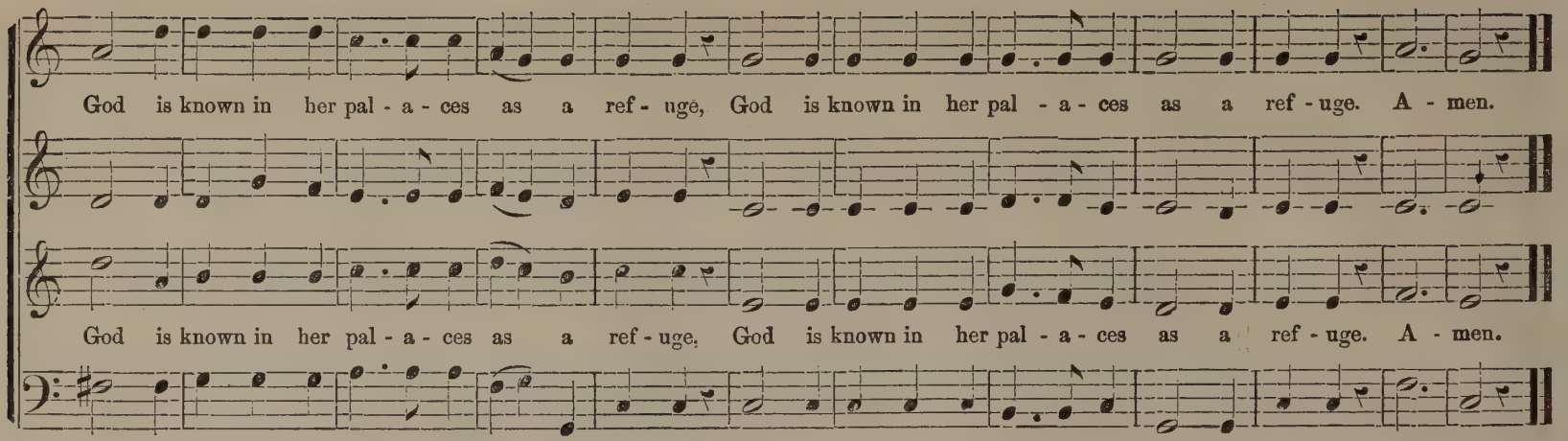
ANTHEM. Great is the Lord.

Allegro.

DR. L. MASON.


Great is the Lord, and greatly to be praised, in the cit-y of our God, in the mountain of his ho - liness. Beau-tiful for sit-u - a-tion, the
Great is the Lord, and greatly to be praised, in the cit-y of our God, in the mountain of his ho - liness. Beau-tiful for sit-u - a-tion, the
joy of the whole earth is Mount Zi - on, is Mount Zi - on, on the sides of the north, the cit - y of the great King. God is known,
joy of the whole earth is Mount Zi - on, is Mount Zi - on, on the sides of the north, the cit - y of the great King. God is known,

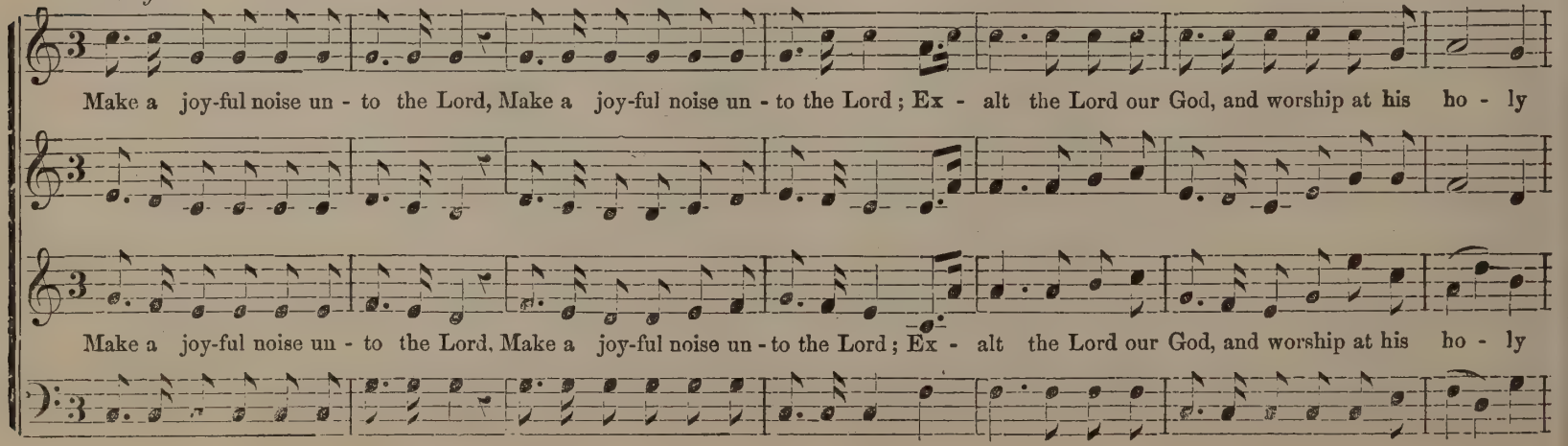
Great is the Lord. Concluded.

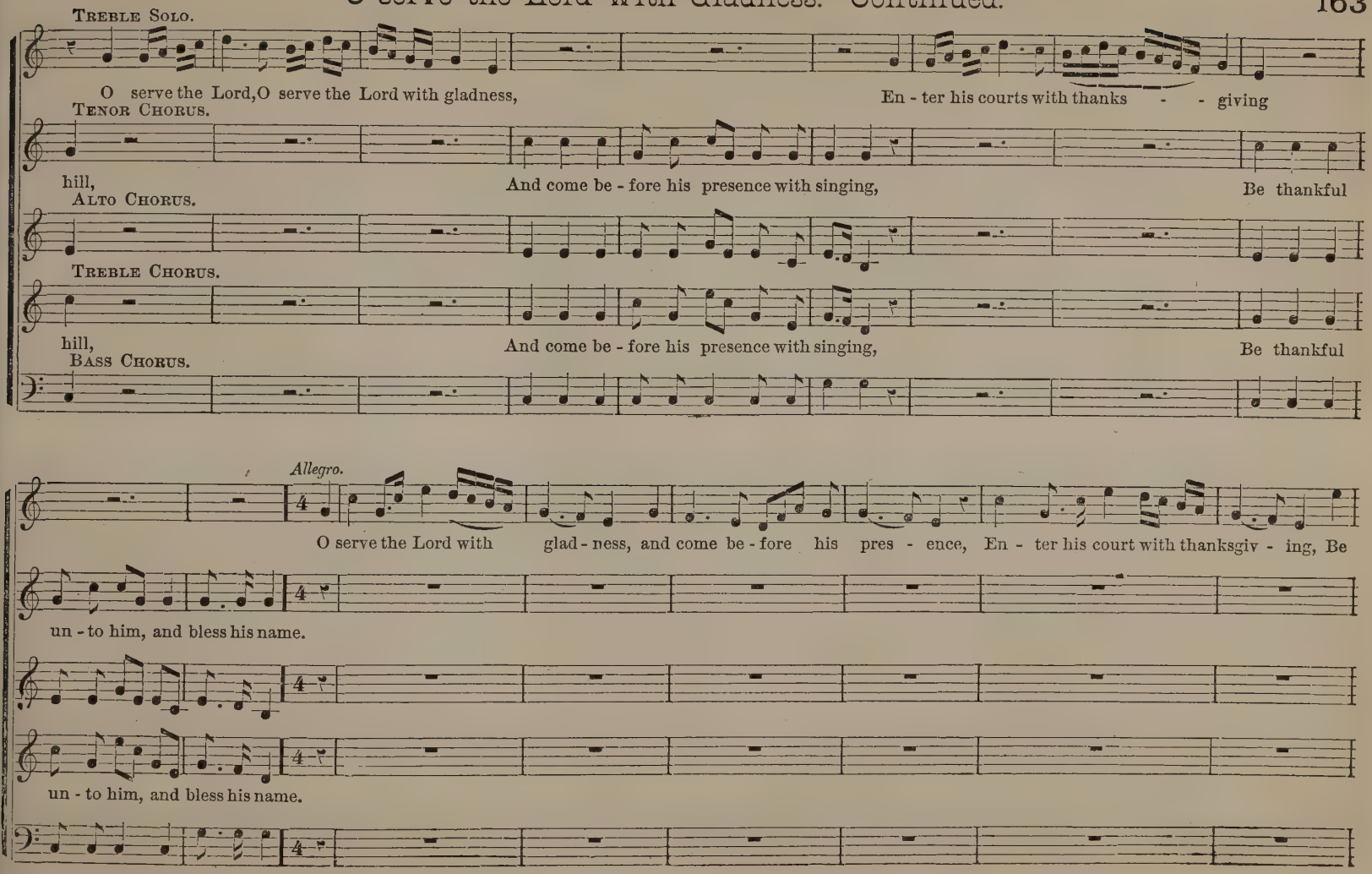

God is known in her pal - a - ces as a ref - uge, God is known in her pal - a - ces as a ref - uge. A - men.
God is known in her pal - a - ces as a ref - uge, God is known in her pal - a - ces as a ref - uge. A - men.

ANTHEM. O serve the Lord with gladness.

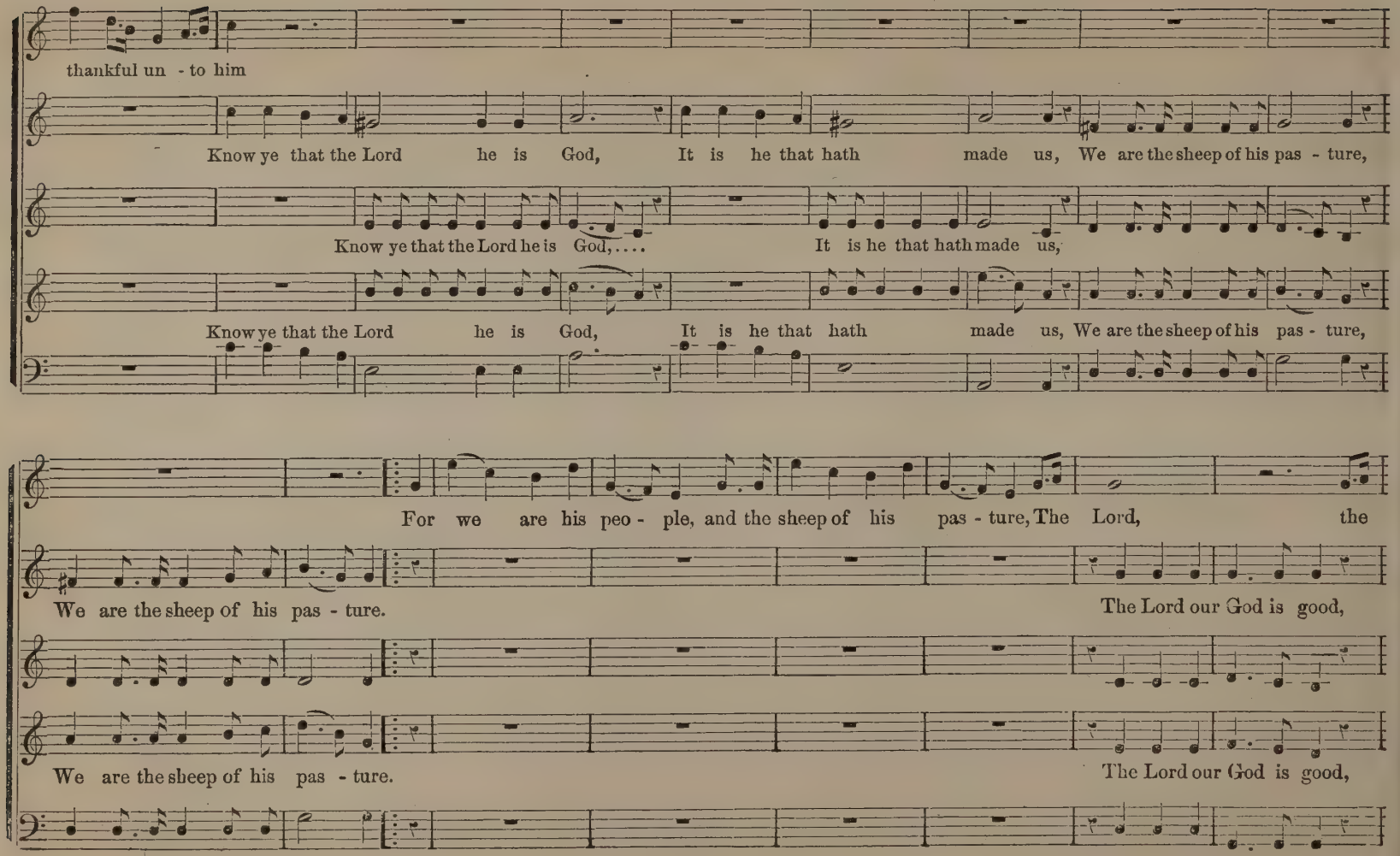
Adagio.

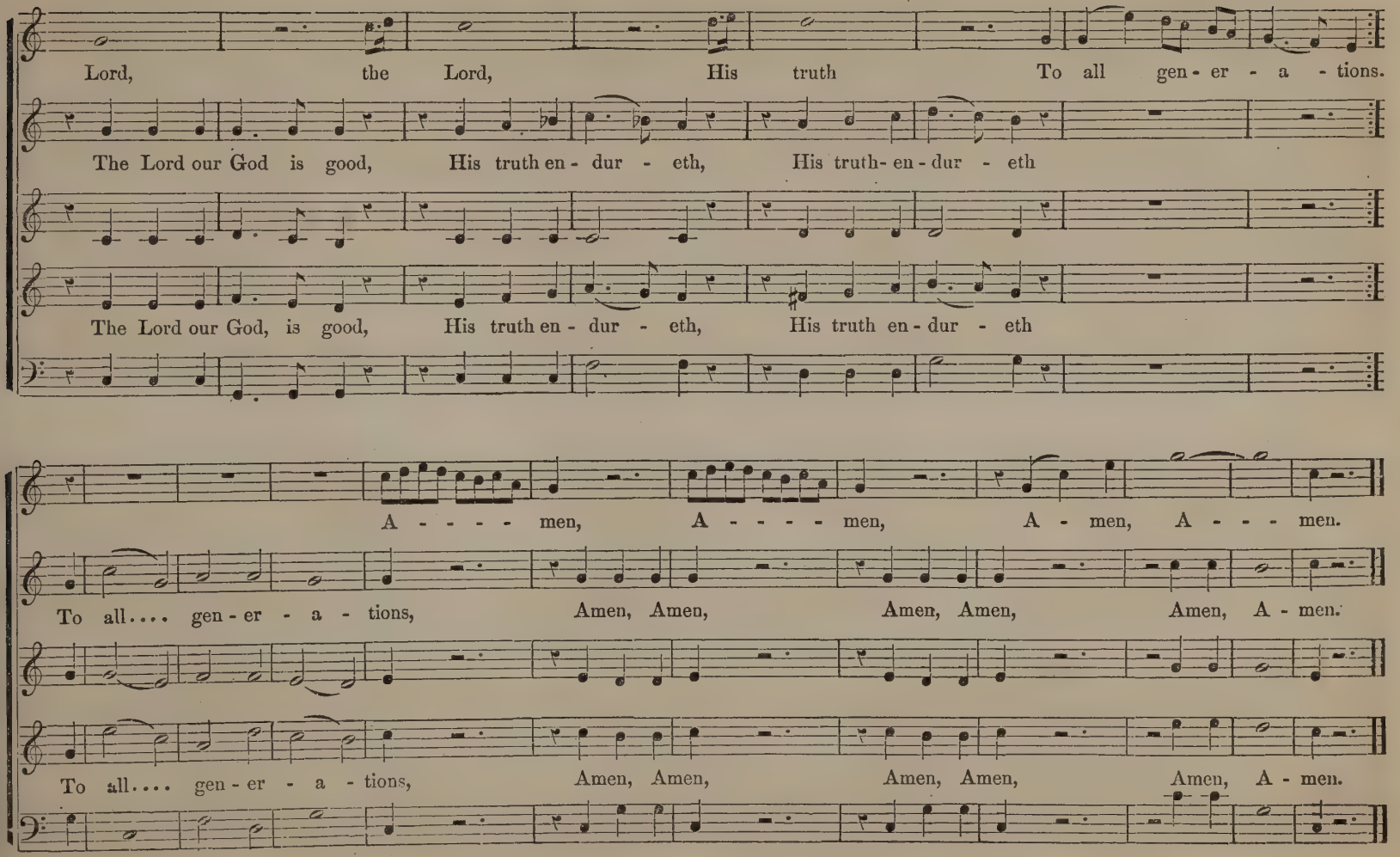
Arranged by A. N. JOHNSON.


Make a joy-ful noise un - to the Lord, Make a joy-ful noise un - to the Lord; Ex - alt the Lord our God, and worship at his ho - ly
Make a joy-ful noise un - to the Lord, Make a joy-ful noise un - to the Lord; Ex - alt the Lord our God, and worship at his ho - ly


Treble Solo.
O serve the Lord, O serve the Lord with gladness, En - ter his courts with thanks - - giving
Tenor Chorus.
hill, And come be - fore his presence with singing, Be thankful
Alto Chorus.
Treble Chorus.
hill, And come be - fore his presence with singing, Be thankful
Bass Chorus.
Allegro.
O serve the Lord with glad - ness, and come be - fore his pres - ence, En - ter his court with thanksgiv - ing, Be
un - to him, and bless his name.
un - to him, and bless his name.

O serve the Lord with Gladness. Continued.

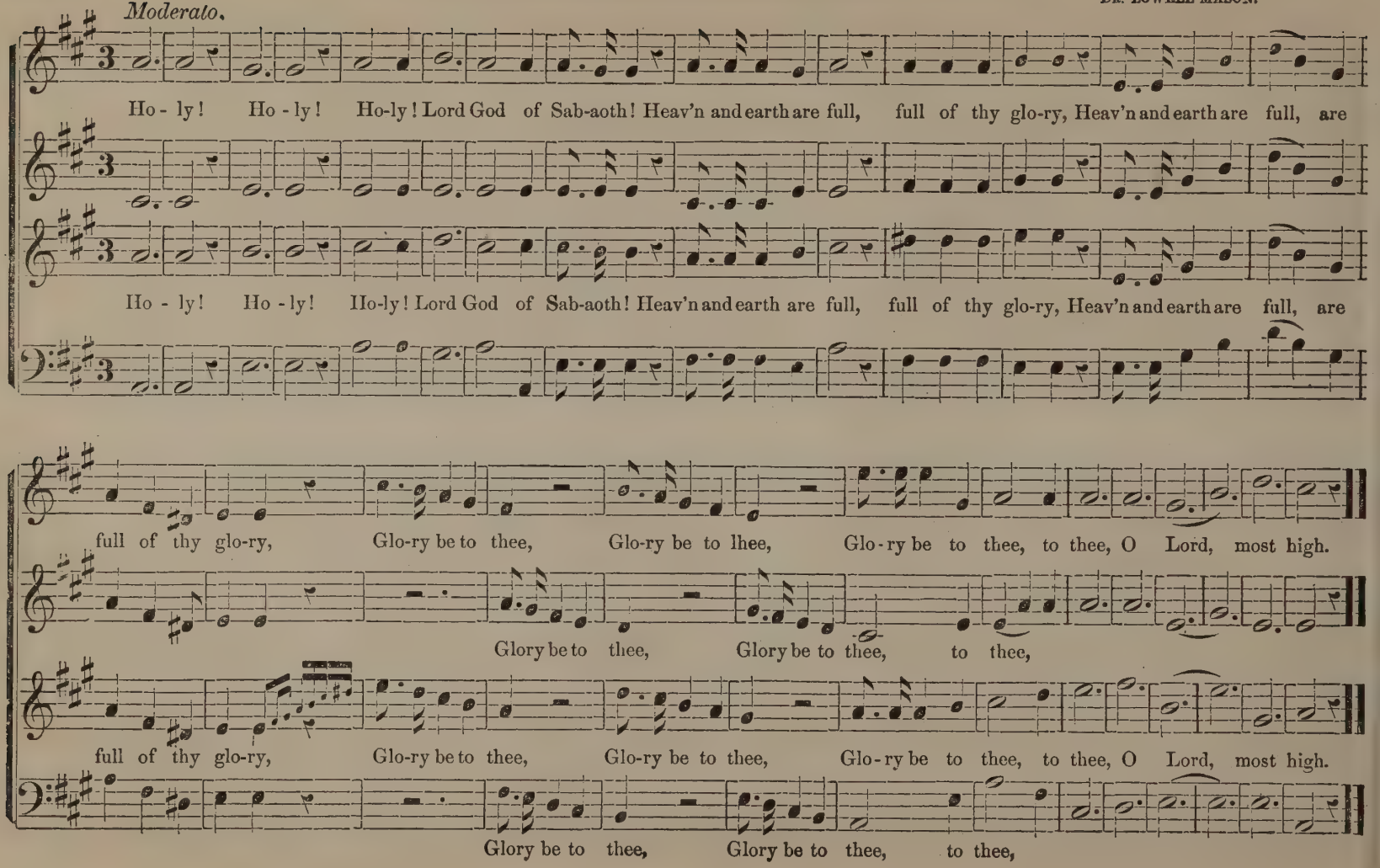

thankful un - to him
Know ye that the Lord he is God, It is he that hath made us, We are the sheep of his pas - ture,
Know ye that the Lord he is God,.... It is he that hath made us,
Know ye that the Lord he is God, It is he that hath made us, We are the sheep of his pas - ture,
For we are his peo - ple, and the sheep of his pas - ture, The Lord, the
We are the sheep of his pas - ture.
The Lord our God is good,
We are the sheep of his pas - ture.
The Lord our God is good,


Lord, the Lord, His truth To all gen - er - a - tions.
The Lord our God is good, His truth en - dur - eth, His truth- en - dur - eth
The Lord our God, is good, His truth en - dur - eth, His truth en - dur - eth
A - - - - men, A - - - - men, A - men, A - - - men.
To all.... gen - er - a - tions, Amen, Amen, Amen, Amen, Amen, A - men.
To all.... gen - er - a - tions, Amen, Amen, Amen, Amen, Amen, A - men.

ANTHEM. Glory be to thee.

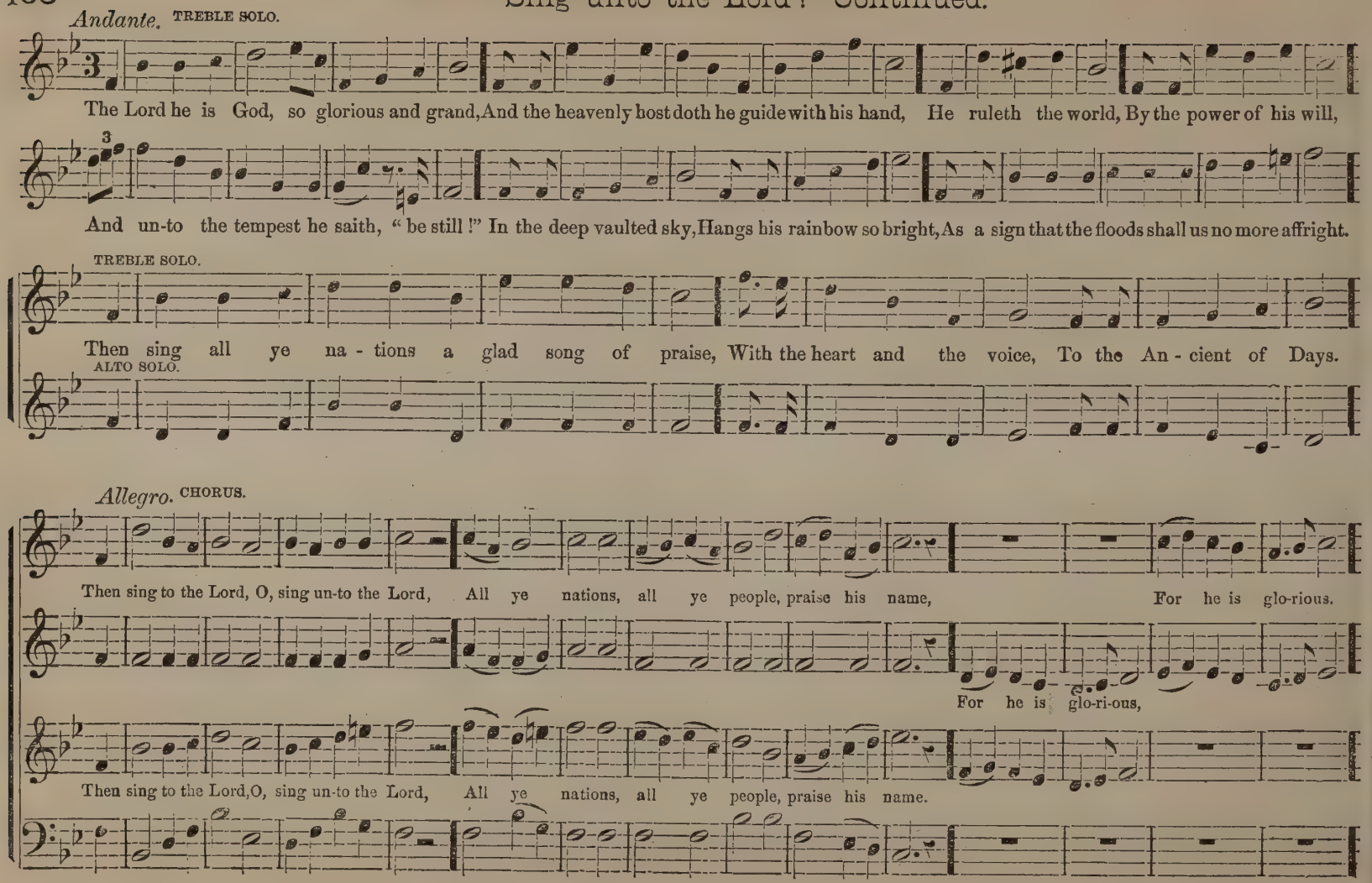
DR. LOWELL MASON.

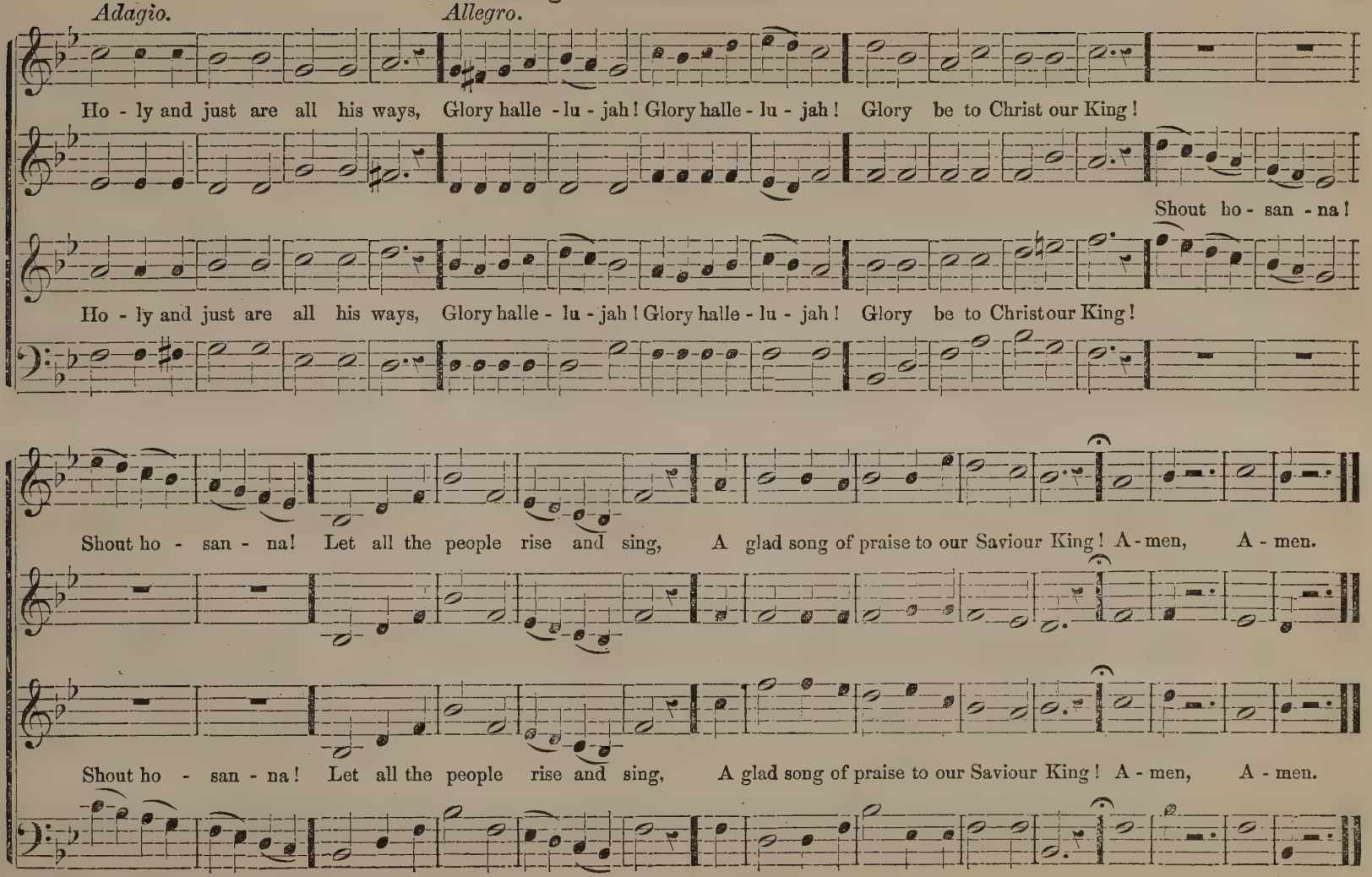
Moderato.


Ho - ly! Ho - ly! Ho-ly! Lord God of Sab-aoth! Heav'n and earth are full, full of thy glo-ry, Heav'n and earth are full, are
Ho - ly! Ho - ly! Ho-ly! Lord God of Sab-aoth! Heav'n and earth are full, full of thy glo-ry, Heav'n and earth are full, are
full of thy glo-ry, Glo-ry be to thee, Glo-ry be to lhee, Glo - ry be to thee, to thee, O Lord, most high.
Glory be to thee, Glory be to thee, to thee,
full of thy glo-ry, Glo-ry be to thee, Glo-ry be to thee, Glo - ry be to thee, to thee, O Lord, most high.
Glory be to thee, Glory be to thee, to thee,

Allegro. J. S. BUCK.

Sing to the Lord, O, sing unto the Lord! Sing to Je - ho - vah all ye people, Sing to the Lord, O, sing unto the Lord! Sing with glad voices all ye people.
Sing to the Lord, O, sing unto the Lord! Sing to Je - ho - vah all ye people, Sing to the Lord, O, sing unto the Lord! Sing with glad voices all ye people.
For he is glo-ri-ous, work - ing wonders, Ho-ly and just are all his ways, Then sing to the Lord, O, sing unto the Lord, Sing to Je - ho-vah, all ye people.
Then sing to the Lord, O, sing unto the Lord, Sing to Je - ho-vah, all ye people.

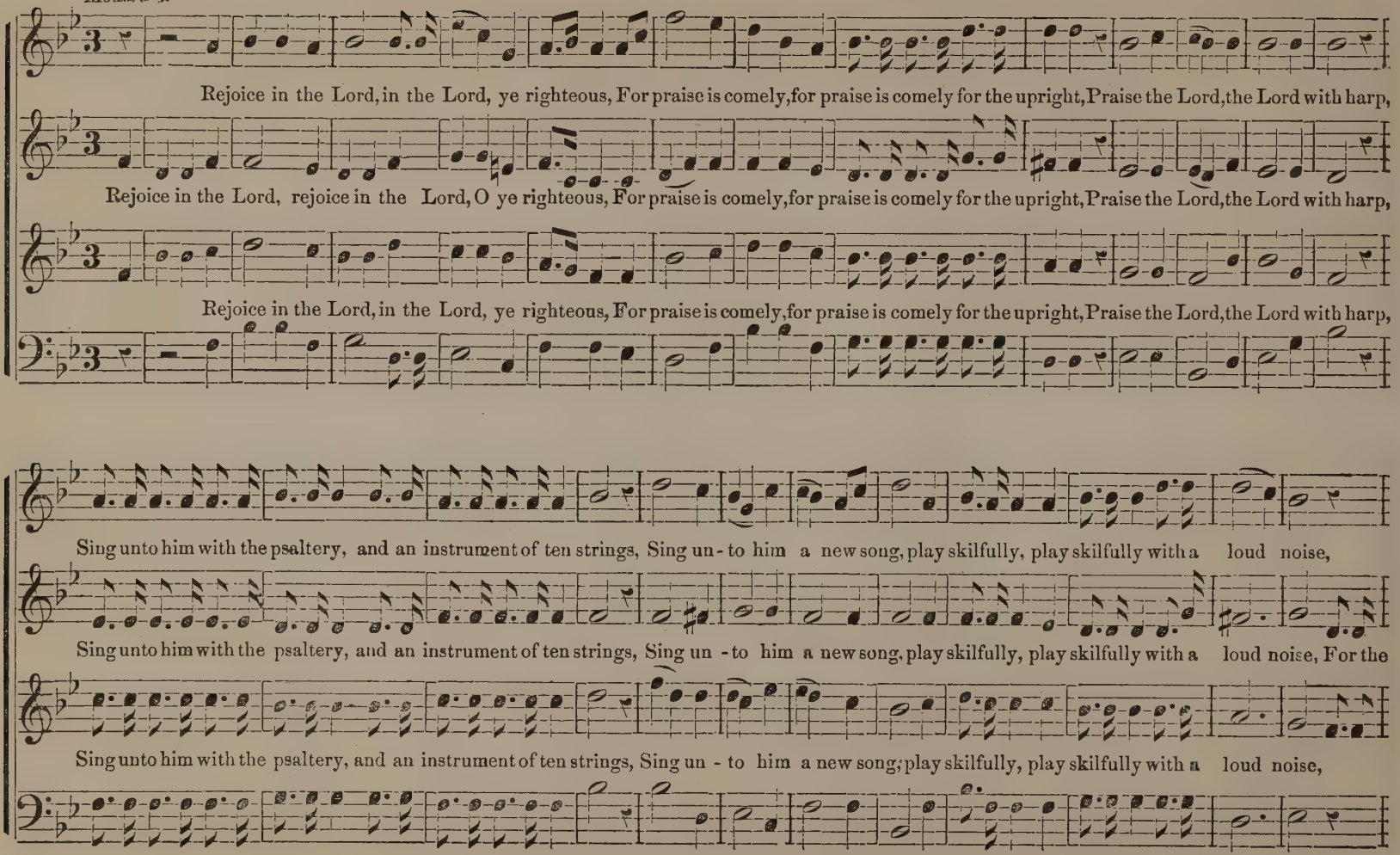

Andante. TREBLE SOLO.
The Lord he is God, so glorious and grand, And the heavenly host doth he guide with his hand, He ruleth the world, By the power of his will,
And un-to the tempest he saith, "be still!" In the deep vaulted sky, Hangs his rainbow so bright, As a sign that the floods shall us no more affright.
TREBLE SOLO.
Then sing all ye na - tions a glad song of praise, With the heart and the voice, To the An - cient of Days.
ALTO SOLO.
Allegro. CHORUS.
Then sing to the Lord, O, sing un-to the Lord, All ye nations, all ye people, praise his name, For he is glo-rious.
For he is glo-ri-ous,
Then sing to the Lord, O, sing un-to the Lord, All ye nations, all ye people, praise his name.


Adagio.
Allegro.
Ho - ly and just are all his ways, Glory halle - lu - jah! Glory halle - lu - jah! Glory be to Christ our King!
Shout ho - san - na!
Ho - ly and just are all his ways, Glory halle - lu - jah! Glory halle - lu - jah! Glory be to Christ our King!
Shout ho - san - na! Let all the people rise and sing, A glad song of praise to our Saviour King! A - men, A - men.
Shout ho - san - na! Let all the people rise and sing, A glad song of praise to our Saviour King! A - men, A - men.

ANTHEM. Praise is comely.

J. OSGOOD.

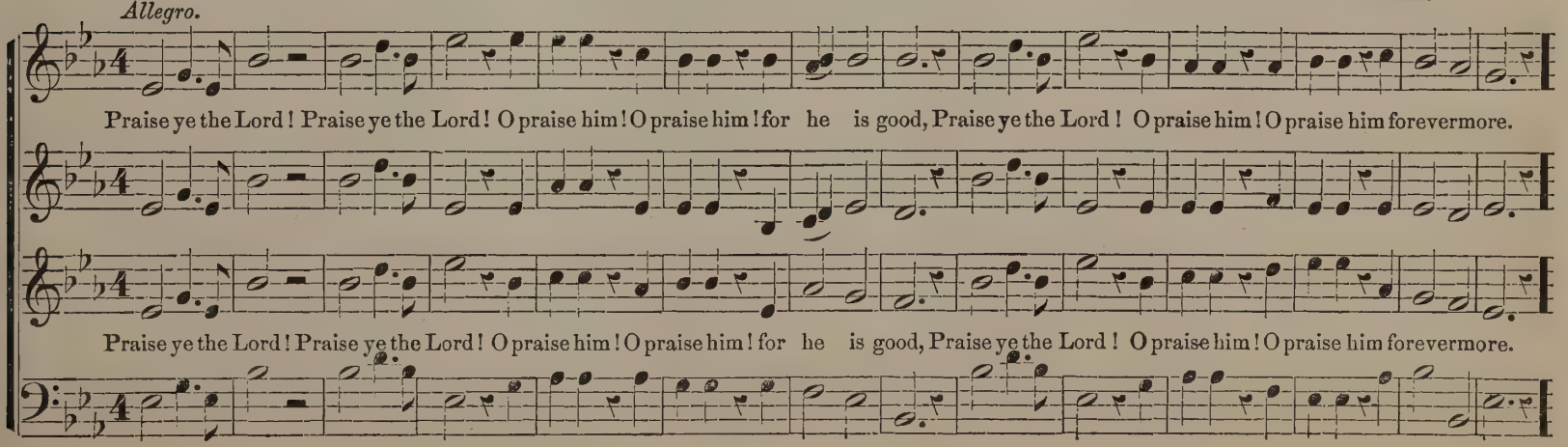
Moderato.


Rejoice in the Lord, in the Lord, ye righteous, For praise is comely, for praise is comely for the upright, Praise the Lord, the Lord with harp,
Rejoice in the Lord, rejoice in the Lord, O ye righteous, For praise is comely, for praise is comely for the upright, Praise the Lord, the Lord with harp,
Rejoice in the Lord, in the Lord, ye righteous, For praise is comely, for praise is comely for the upright, Praise the Lord, the Lord with harp,
Sing unto him with the psaltery, and an instrument of ten strings, Sing un - to him a new song, play skilfully, play skilfully with a loud noise,
Sing unto him with the psaltery, and an instrument of ten strings, Sing un - to him a new song, play skilfully, play skilfully with a loud noise, For the
Sing unto him with the psaltery, and an instrument of ten strings, Sing un - to him a new song; play skilfully, play skilfully with a loud noise,

For the word of the Lord is right, And all his works are done in truth. Let thy mer-cy, O Lord, be up - on us ac - cord-ing as we hope in thee. A - - - men.
word of the Lord is right, And all his works are done in truth. Let thy mer-cy, O Lord, be up - on us ac - cord-ing as we hope in thee. A - - - men.
For the word of the Lord is right, And all his works are done in truth. Let thy mer-cy, O Lord, be up - on us ac - cord-ing as we hope in thee. A - men.

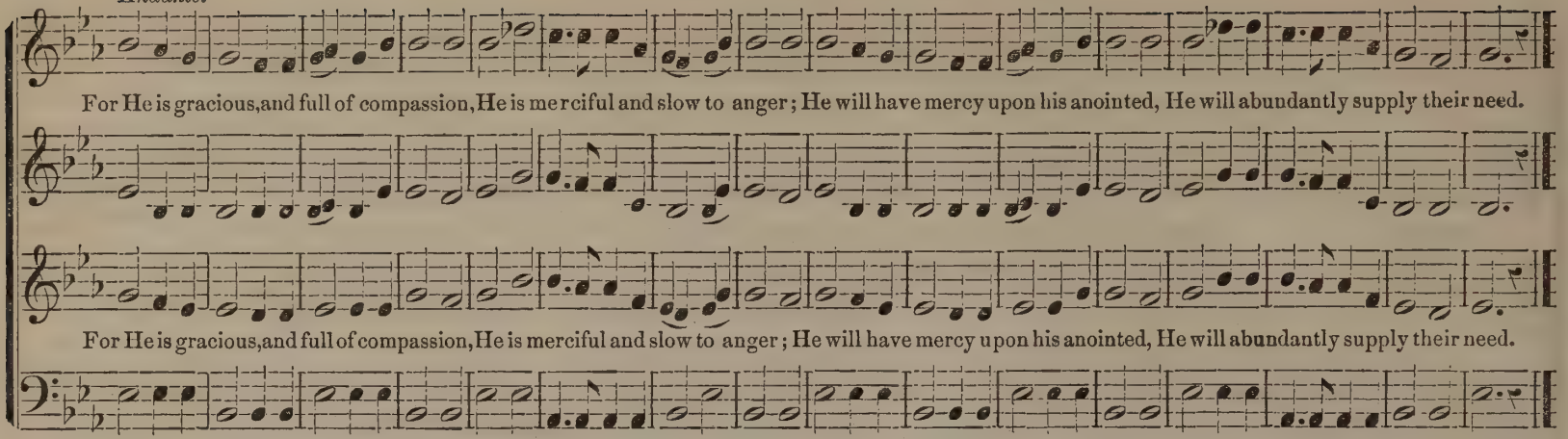
ANTHEM. Praise the Lord.

J. H. LESLIE.


Allegro.
Praise ye the Lord! Praise ye the Lord! O praise him! O praise him! for he is good, Praise ye the Lord! O praise him! O praise him forevermore.
Praise ye the Lord! Praise ye the Lord! O praise him! O praise him! for he is good, Praise ye the Lord! O praise him! O praise him forevermore.

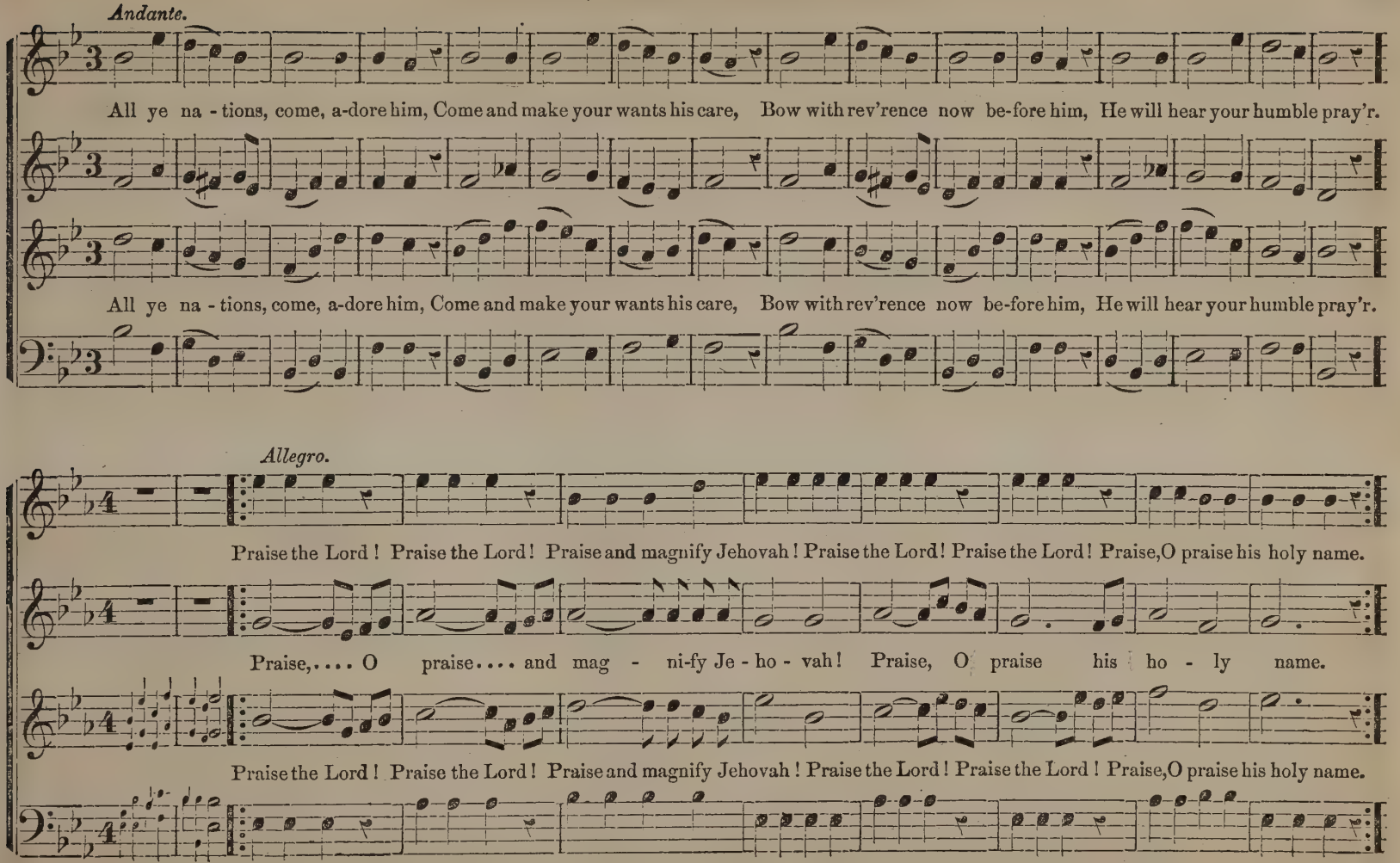
Praise the Lord. Continued.

Andante.

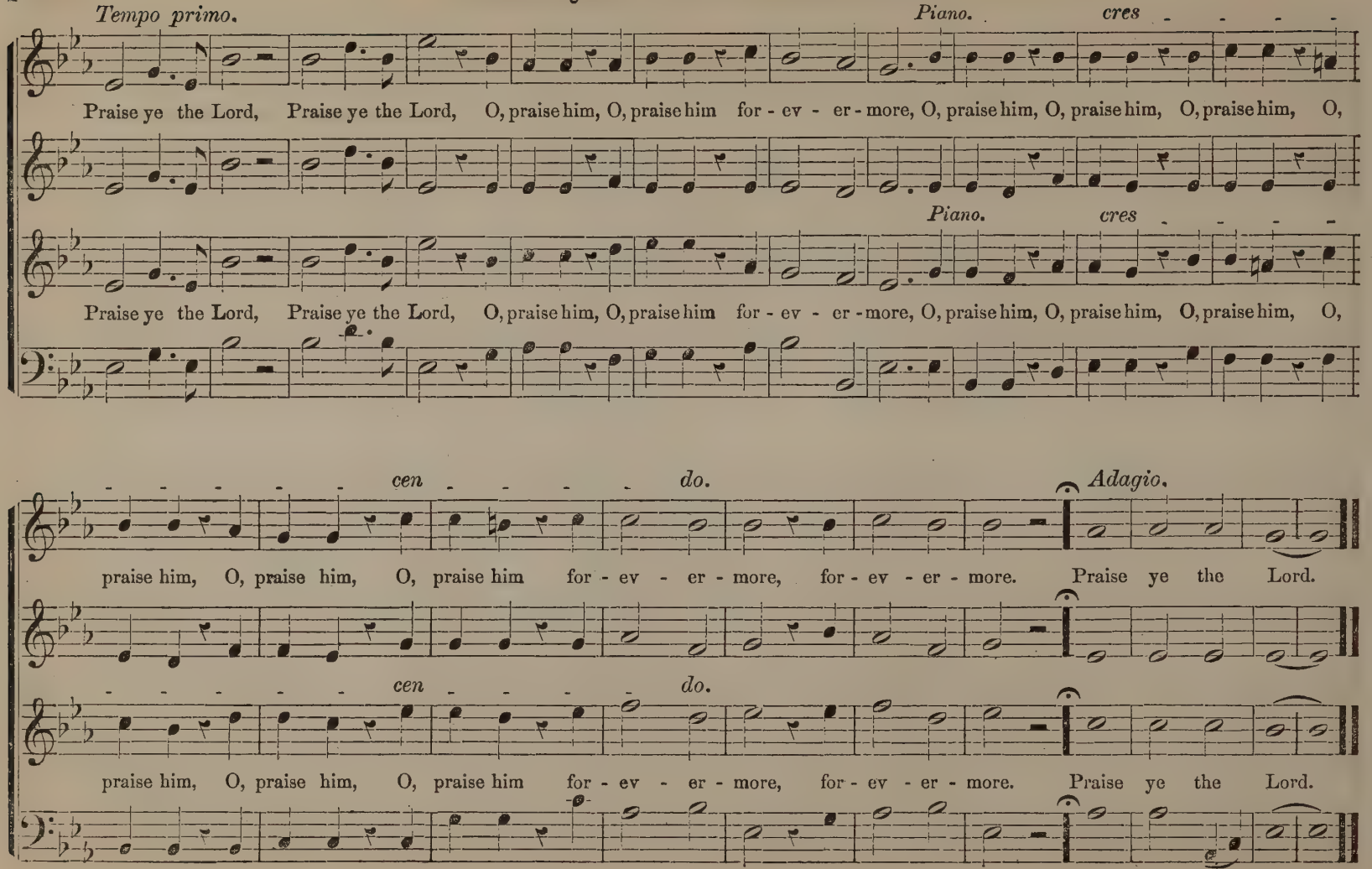

For He is gracious,and full of compassion,He is merciful and slow to anger; He will have mercy upon his anointed, He will abundantly supply their need.
For He is gracious,and full of compassion,He is merciful and slow to anger; He will have mercy upon his anointed, He will abundantly supply their need.

Allegro

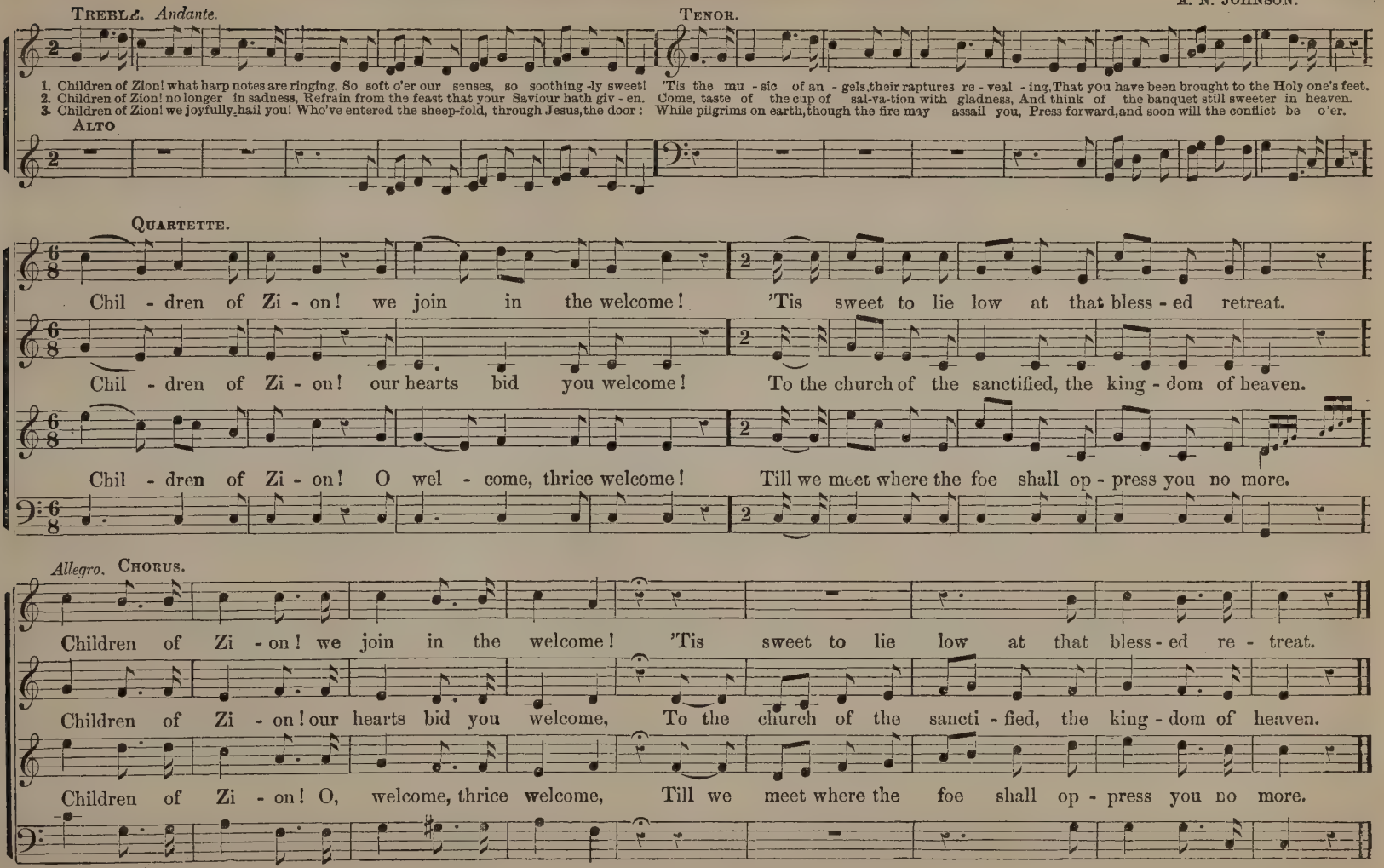
Praise the Lord! Praise the Lord! Praise and mag - ni - fy Jehovah! Praise the Lord! Praise the Lord! Praise,O praise his ho-ly name.
Praise,.... O praise.... and mag - ni-fy Je - ho - vah! Praise, O praise his ho - ly name.
Praise the Lord! Praise the Lord! Praise and mag - ni - fy Jehovah! Praise the Lord! Praise the Lord! Praise,O praise his ho-ly name.


Andante.
All ye na - tions, come, a-dore him, Come and make your wants his care, Bow with rev'rence now be-fore him, He will hear your humble pray'r.
All ye na - tions, come, a-dore him, Come and make your wants his care, Bow with rev'rence now be-fore him, He will hear your humble pray'r.
Allegro.
Praise the Lord! Praise the Lord! Praise and magnify Jehovah! Praise the Lord! Praise the Lord! Praise, O praise his holy name.
Praise,.... O praise.... and mag - ni-fy Je - ho - vah! Praise, O praise his ho - ly name.
Praise the Lord! Praise the Lord! Praise and magnify Jehovah! Praise the Lord! Praise the Lord! Praise, O praise his holy name.

Praise ye the Lord. Concluded.


Tempo primo.
Piano.
cres
Praise ye the Lord, Praise ye the Lord, O, praise him, O, praise him for - ev - er - more, O, praise him, O, praise him, O, praise him, O,
Piano.
cres
Praise ye the Lord, Praise ye the Lord, O, praise him, O, praise him for - ev - er - more, O, praise him, O, praise him, O, praise him, O,
cen do.
Adagio.
praise him, O, praise him, O, praise him for - ev - er - more, for - ev - er - more. Praise ye the Lord.
cen do.
praise him, O, praise him, O, praise him for - ev - er - more, for - ev - er - more. Praise ye the Lord.

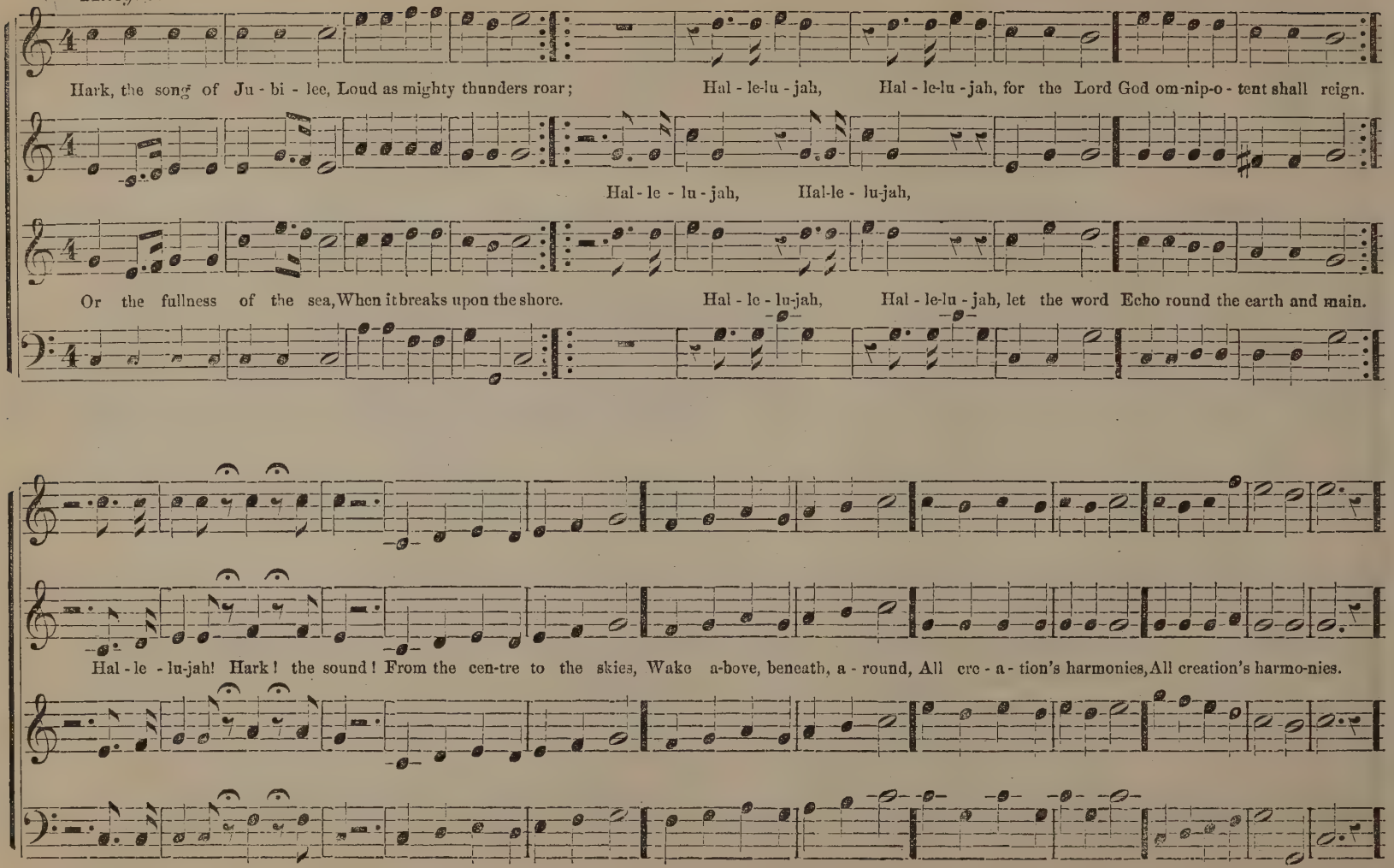
A. N. JOHNSON.

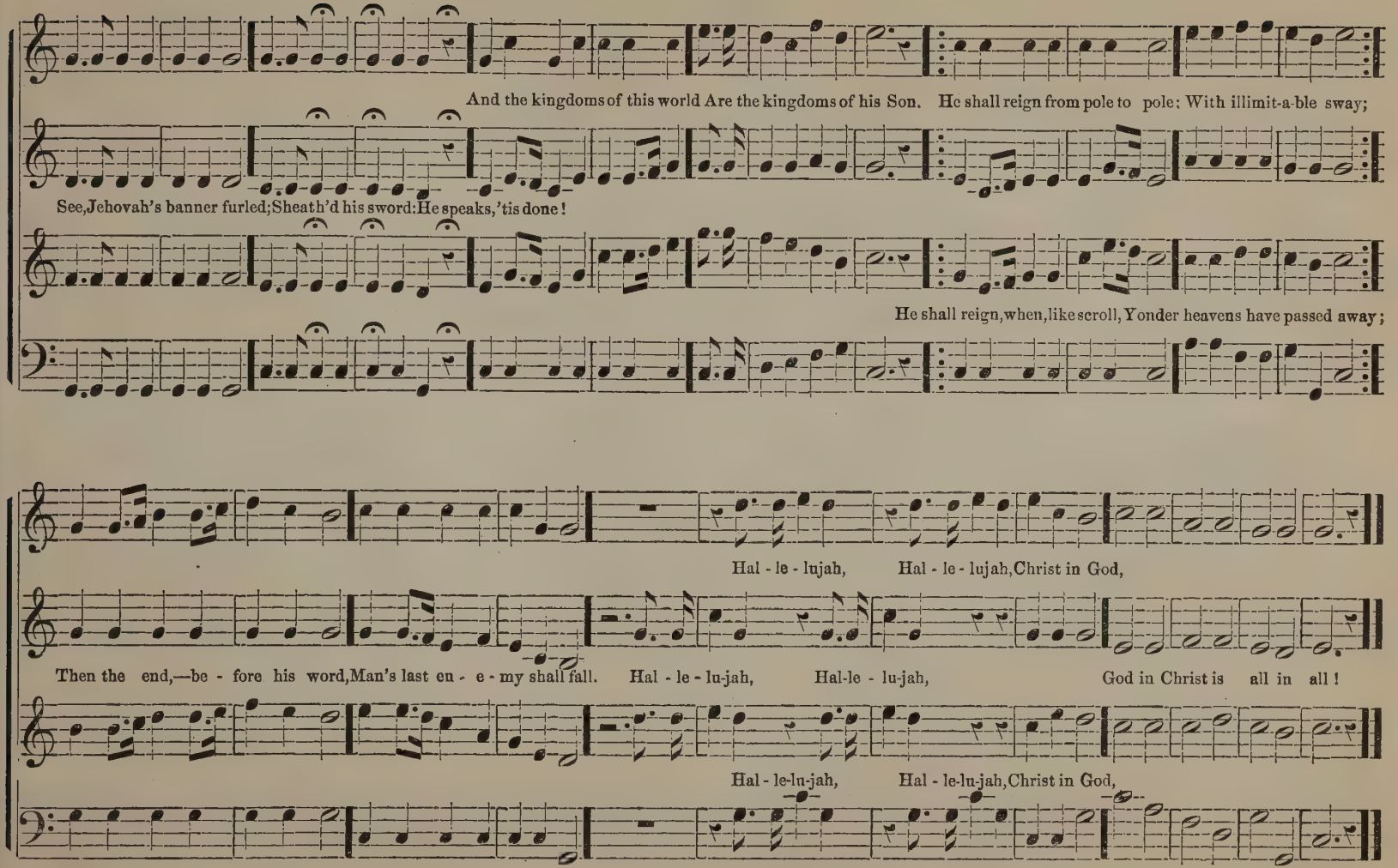

TREBLE. Andante.
TENOR.
1. Children of Zion! what harp notes are ringing, So soft o'er our senses, so soothing-ly sweet! 'Tis the mu - sic of an - gels, their raptures re - veal - ing, That you have been brought to the Holy one's feet.
2. Children of Zion! no longer in sadness, Refrain from the feast that your Saviour hath giv - en. Come, taste of the cup of sal-va-tion with gladness, And think of the banquet still sweeter in heaven.
3. Children of Zion! we joyfully hail you! Who've entered the sheep-fold, through Jesus, the door: While pilgrims on earth, though the fire may assail you, Press forward, and soon will the conflict be o'er.
ALTO
QUARTETTE.
Chil - dren of Zi - on! we join in the welcome! 'Tis sweet to lie low at that bless - ed retreat.
Chil - dren of Zi - on! our hearts bid you welcome! To the church of the sanctified, the king - dom of heaven.
Chil - dren of Zi - on! O wel - come, thrice welcome! Till we meet where the foe shall op - press you no more.
Allegro. CHORUS.
Children of Zi - on! we join in the welcome! 'Tis sweet to lie low at that bless - ed re - treat.
Children of Zi - on! our hearts bid you welcome, To the church of the sancti - fied, the king - dom of heaven.
Children of Zi - on! O, welcome, thrice welcome, Till we meet where the foe shall op - press you no more.

HYMN ANTHEM. Hark, the Song of Jubilee!

A. N. JOHNSON.

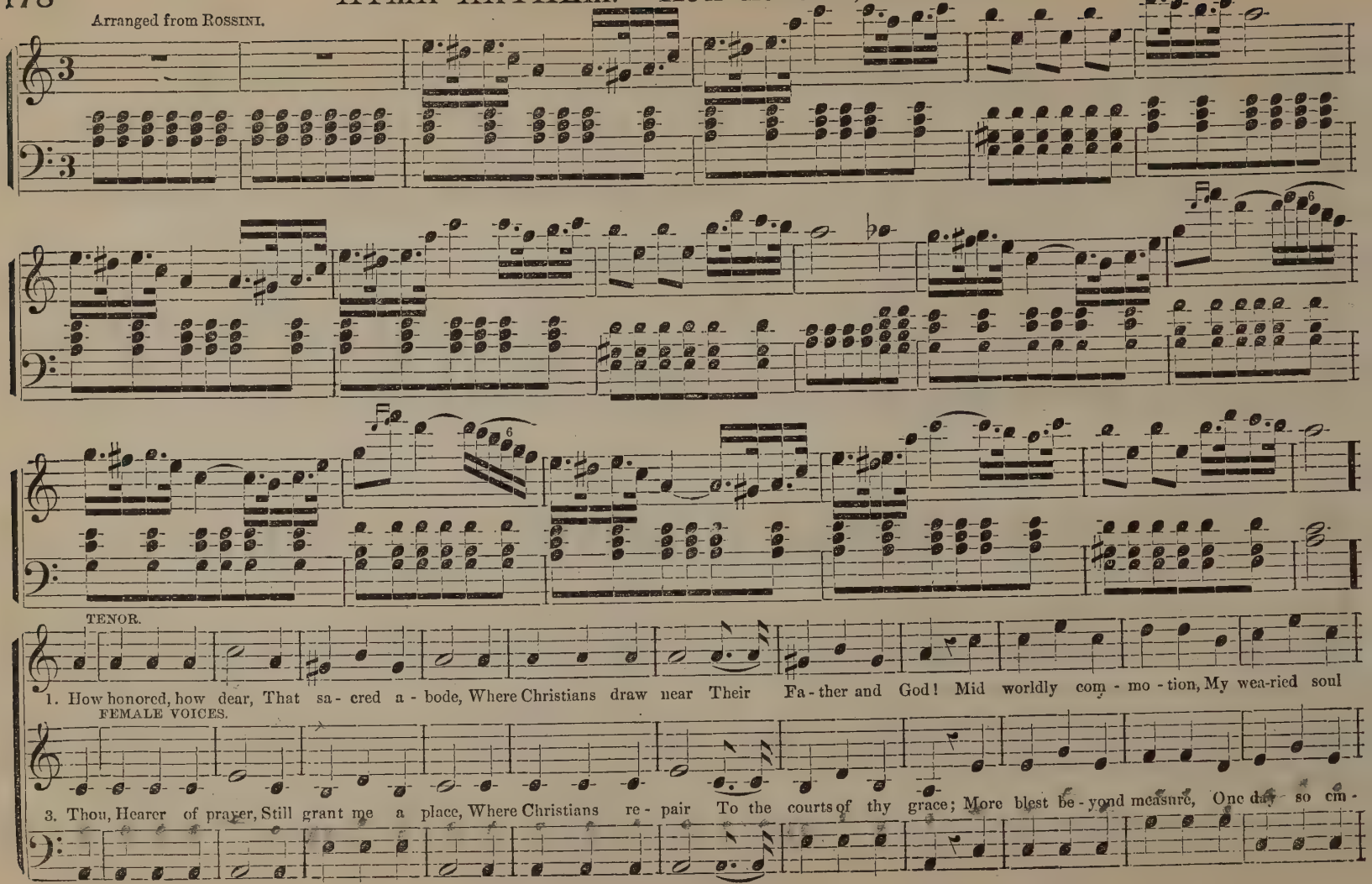
Allegro.


Hark, the song of Ju - bi - lee, Loud as mighty thunders roar; Hal - le-lu - jah, Hal - le-lu - jah, for the Lord God om-nip-o - tent shall reign.
Hal - le - lu - jah, Hal-le - lu-jah,
Or the fullness of the sea, When it breaks upon the shore. Hal - le - lu-jah, Hal - le-lu - jah, let the word Echo round the earth and main.
Hal - le - lu-jah! Hark! the sound! From the cen-tre to the skies, Wake a-bove, beneath, a - round, All cre - a - tion's harmonies, All creation's harmo-nies.


And the kingdoms of this world Are the kingdoms of his Son. He shall reign from pole to pole: With illimit-a-ble sway;
See, Jehovah's banner furled; Sheath'd his sword: He speaks, 'tis done!
He shall reign, when, like scroll, Yonder heavens have passed away;
Hal - le - lujah, Hal - le - lujah, Christ in God,
Then the end,—be - fore his word, Man's last en - e - my shall fall. Hal - le - lu-jah, Hal-le - lu-jah, God in Christ is all in all!
Hal - le-lu-jah, Hal - le-lu-jah, Christ in God,

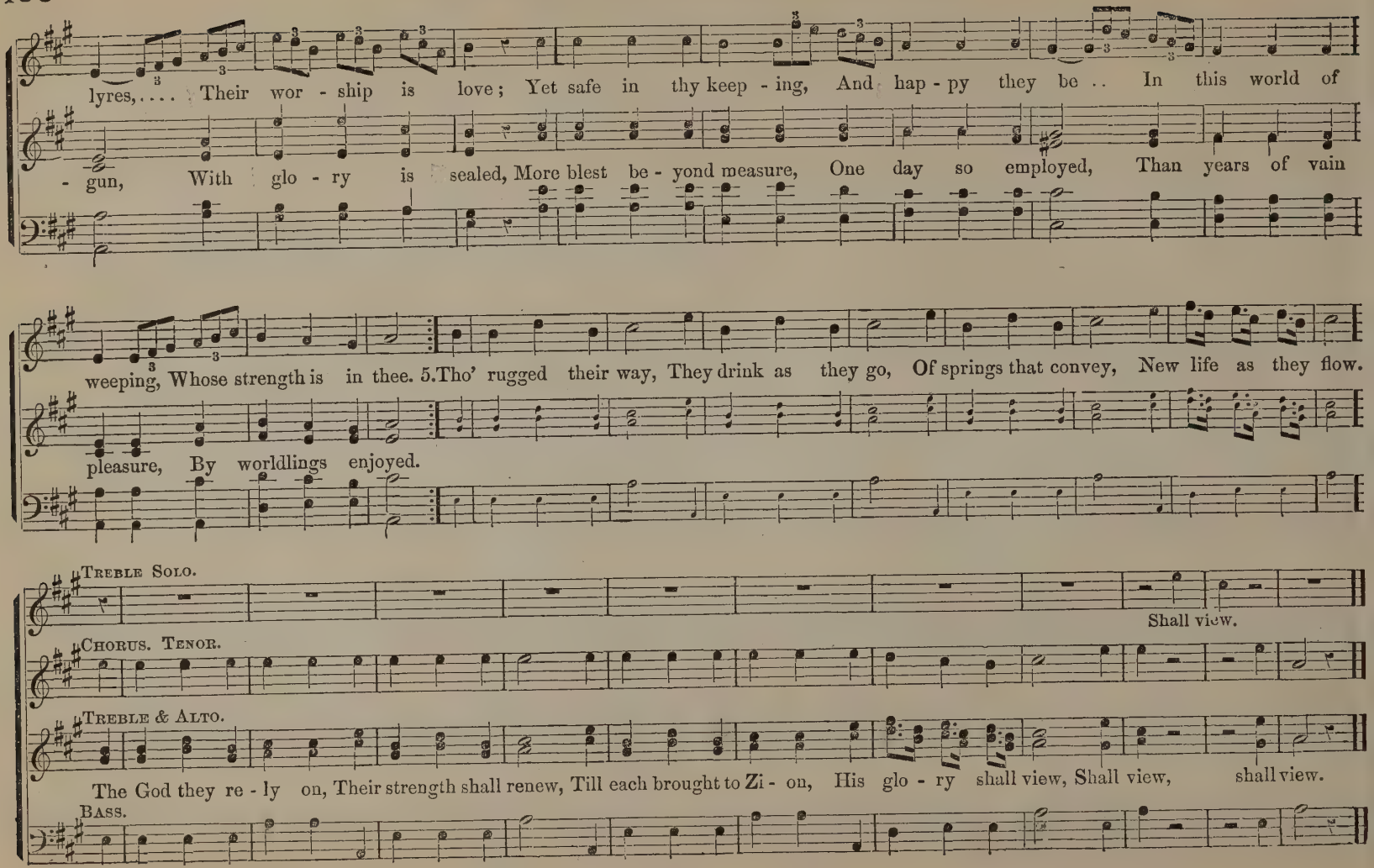
HYMN ANTHEM. How honored, how dear.

Arranged from ROSSINI.

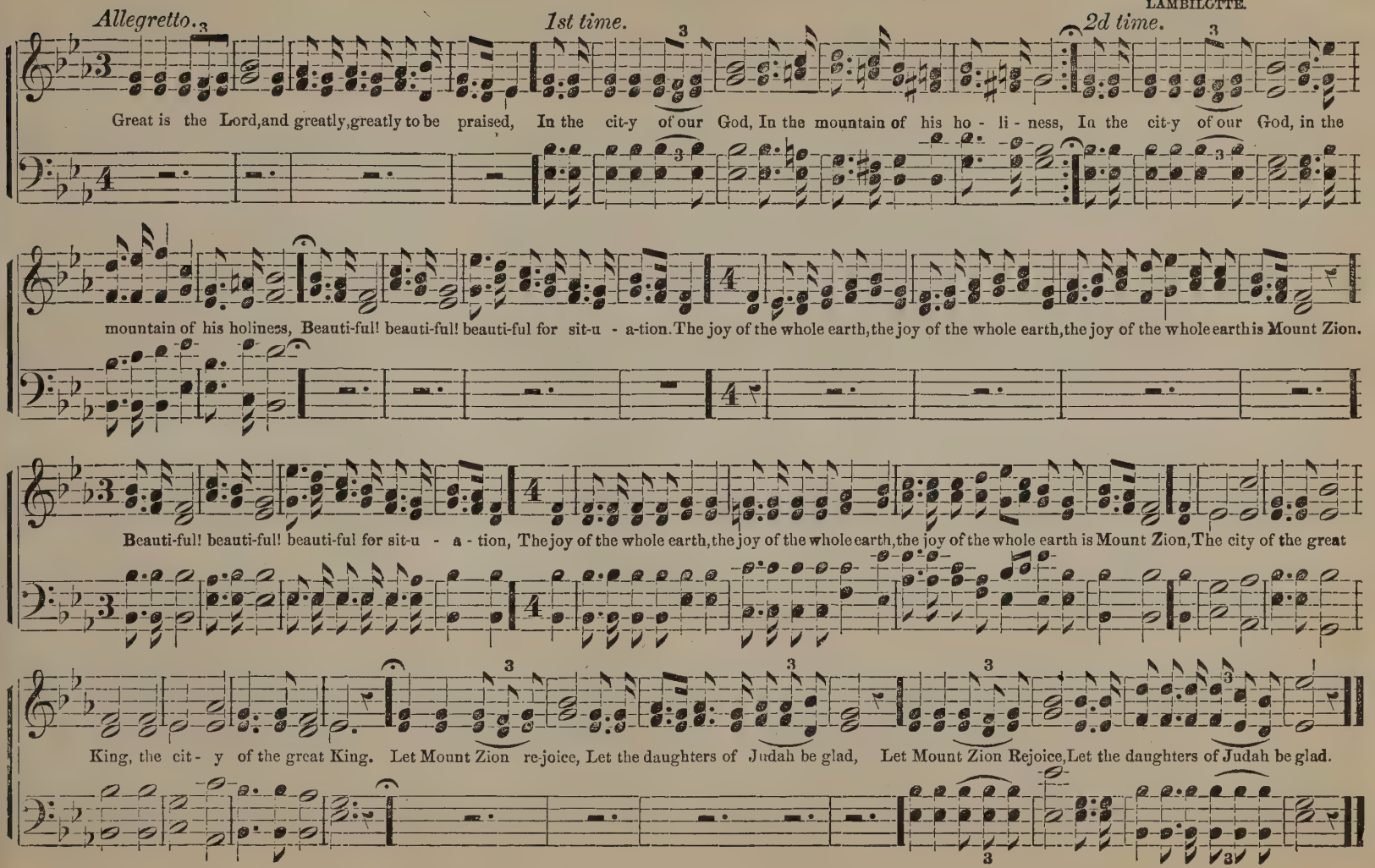

TENOR.
1. How honored, how dear, That sa - cred a - bode, Where Christians draw near Their Fa - ther and God! Mid worldly com - mo - tion, My wea-ried soul
FEMALE VOICES.
3. Thou, Hearer of prayer, Still grant me a place, Where Christians re - pair To the courts of thy grace; More blest be - yond measure, One day so cm -

TREBLE SOLO.
faints, For the house of de - vo - tion, The house of thy saints. 2. O hap-py the choirs, Who praise thee a - bove, What
4. The Lord is a sun, The Lord is a shield, What
ployed, Than years of vain pleasure, by worldlings enjoyed.
joy tunes their lyres, Their wor - ship is love, Yet safe in thy keep - ing, And hap-py they be In
grace has be - gun, With glo - ry is sealed, More blessed beyond meas - ure, One day so em - ployed, Than
this world of weep-ing, Whose strength is in thee. O hap-py the choirs, Who praise thee a - bove, What joy tunes their
years of vain pleasure, By worldlings en - joyed.
TREBLE & ALTO. CHORUS.
The Lord is a sun, The Lord is a shield, What grace has be -

How Honored, How Dear. Concluded.


lyres, ... Their wor - ship is love; Yet safe in thy keep - ing, And hap - py they be .. In this world of
- gun, With glo - ry is sealed, More blest be - yond measure, One day so employed, Than years of vain
weeping, Whose strength is in thee. 5.Tho' rugged their way, They drink as they go, Of springs that convey, New life as they flow.
pleasure, By worldlings enjoyed.
Treble Solo.
Shall view.
Chorus. Tenor.
Treble & Alto.
The God they re - ly on, Their strength shall renew, Till each brought to Zi - on, His glo - ry shall view, Shall view, shall view.
Bass.

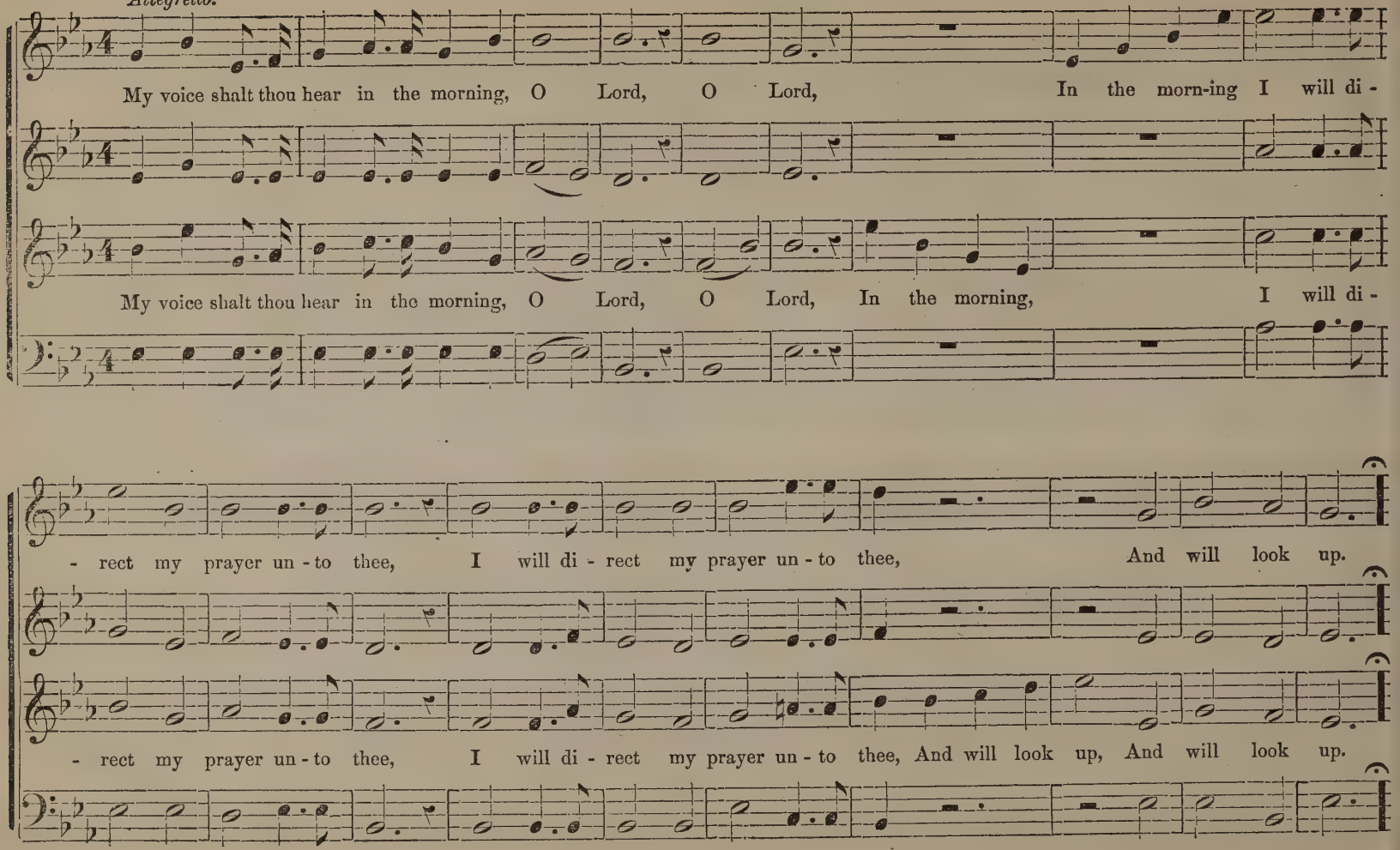
LAMBILOTTE.

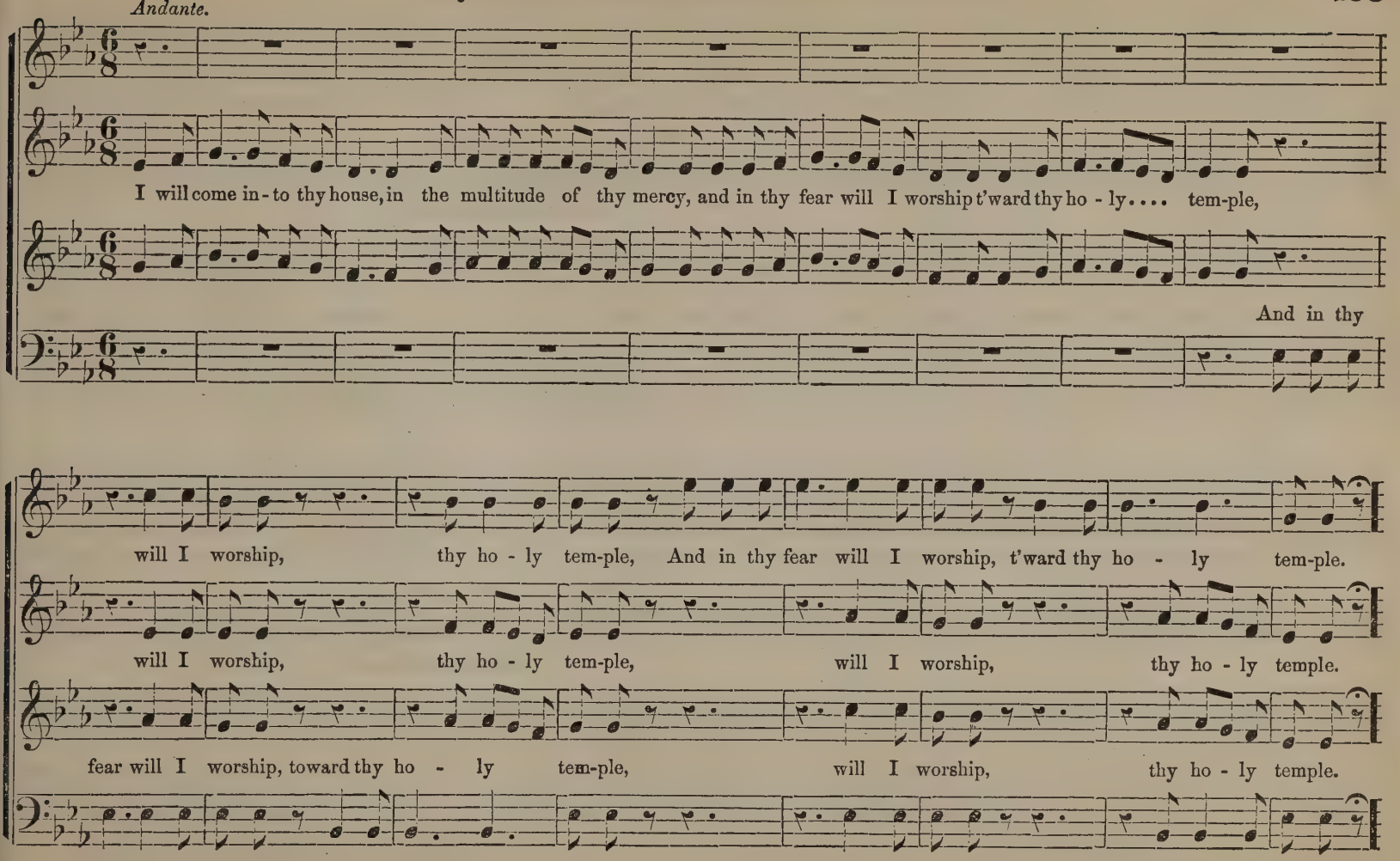

Allegretto.
1st time.
2d time.
Great is the Lord,and greatly,greatly to be praised, In the cit-y of our God, In the mountain of his ho - li - ness, In the cit-y of our God, in the
mountain of his holiness, Beauti-ful! beauti-ful! beauti-ful for sit-u - a-tion. The joy of the whole earth,the joy of the whole earth,the joy of the whole earth is Mount Zion.
Beauti-ful! beauti-ful! beauti-ful for sit-u - a - tion, The joy of the whole earth,the joy of the whole earth,the joy of the whole earth is Mount Zion,The city of the great
King, the cit - y of the great King. Let Mount Zion re-joice, Let the daughters of Judah be glad, Let Mount Zion Rejoice,Let the daughters of Judah be glad.

ANTHEM. My voice shalt thou hear.

A. N. JOHNSON.

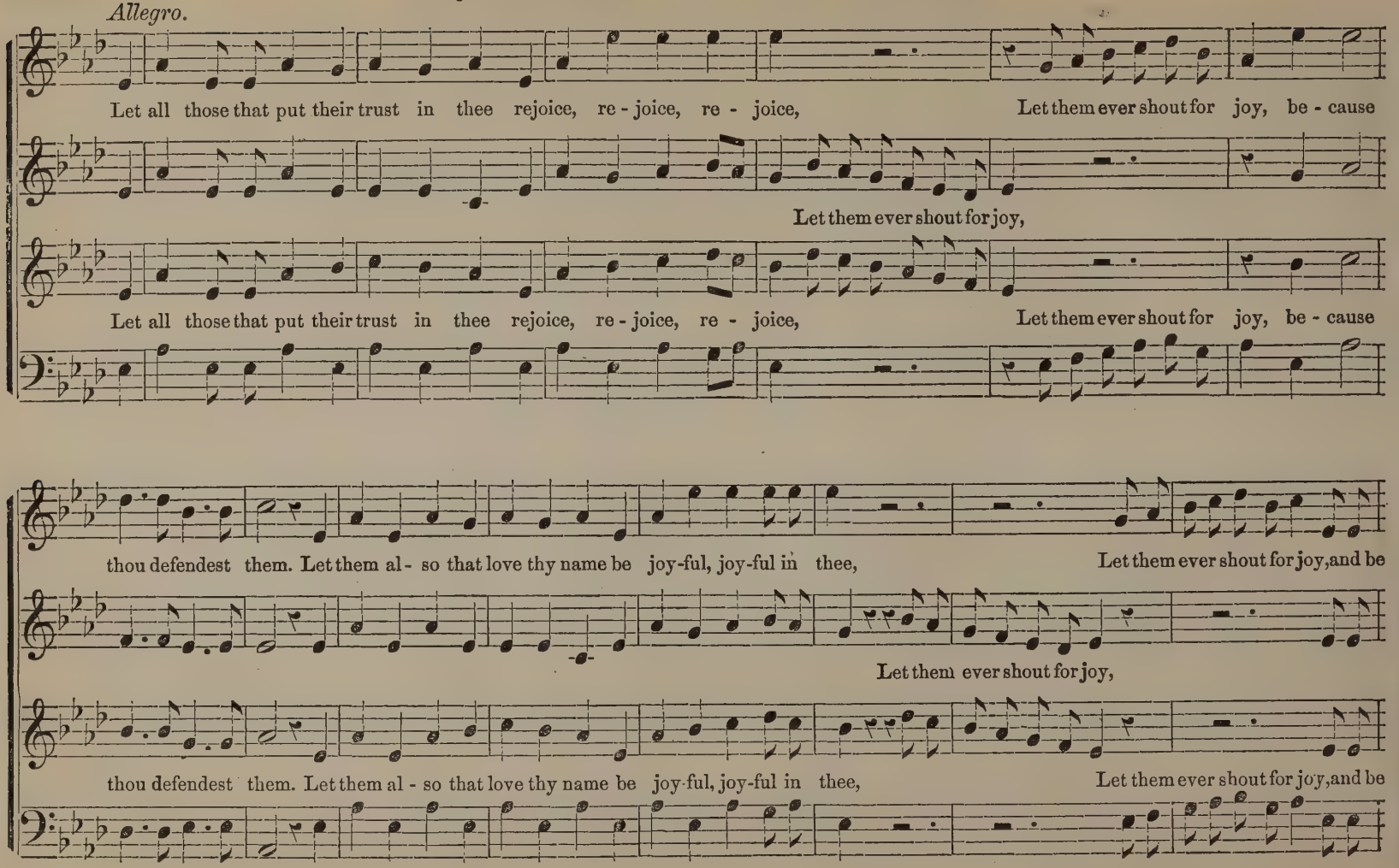
Allegretto.


My voice shalt thou hear in the morning, O Lord, O Lord, In the morn-ing I will di -
My voice shalt thou hear in the morning, O Lord, O Lord, In the morning, I will di -
- rect my prayer un - to thee, I will di - rect my prayer un - to thee, And will look up.
- rect my prayer un - to thee, I will di - rect my prayer un - to thee, And will look up, And will look up.

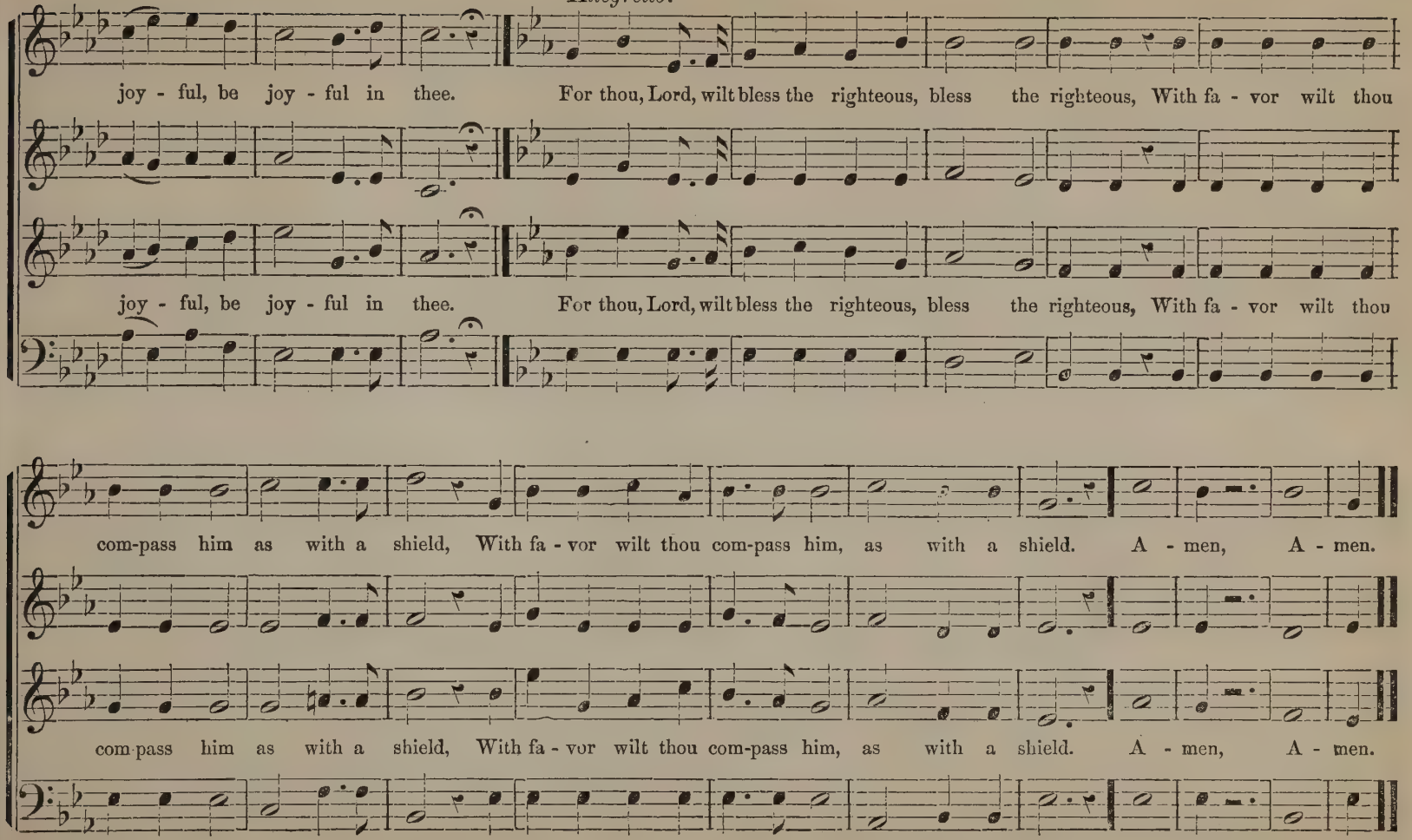

Andante.
I will come in - to thy house, in the multitude of thy mercy, and in thy fear will I worship t'ward thy ho - ly.... tem-ple,
And in thy
will I worship, thy ho - ly tem-ple, And in thy fear will I worship, t'ward thy ho - ly tem-ple.
will I worship, thy ho - ly tem-ple, will I worship, thy ho - ly temple.
fear will I worship, toward thy ho - ly tem-ple, will I worship, thy ho - ly temple.

My voice shalt thou hear. Continued.

Allegro.


Let all those that put their trust in thee rejoice, re - joice, re - joice,
Let them ever shout for joy, be - cause
Let them ever shout for joy,
Let all those that put their trust in thee rejoice, re - joice, re - joice,
Let them ever shout for joy, be - cause
thou defendest them. Let them al - so that love thy name be joy-ful, joy-ful in thee,
Let them ever shout for joy, and be
Let them ever shout for joy,
thou defendest them. Let them al - so that love thy name be joy-ful, joy-ful in thee,
Let them ever shout for joy, and be

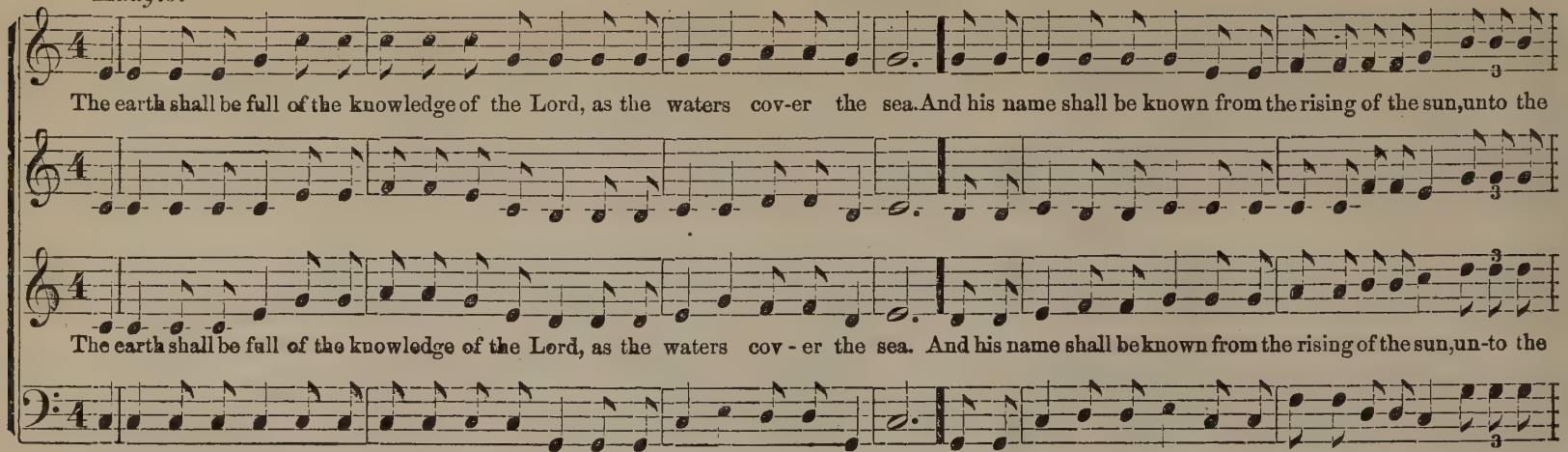
Allegretto.


joy - ful, be joy - ful in thee. For thou, Lord, wilt bless the righteous, bless the righteous, With fa - vor wilt thou
joy - ful, be joy - ful in thee. For thou, Lord, wilt bless the righteous, bless the righteous, With fa - vor wilt thou
com-pass him as with a shield, With fa - vor wilt thou com-pass him, as with a shield. A - men, A - men.
com-pass him as with a shield, With fa - vor wilt thou com-pass him, as with a shield. A - men, A - men.

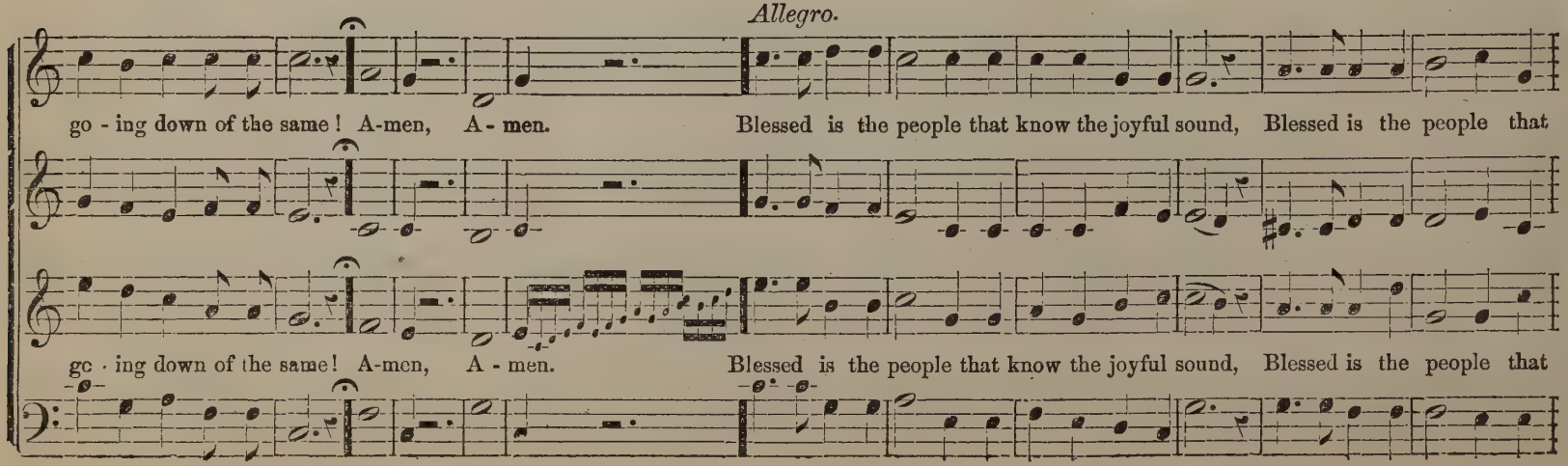
ANTHEM. The earth shall be full.

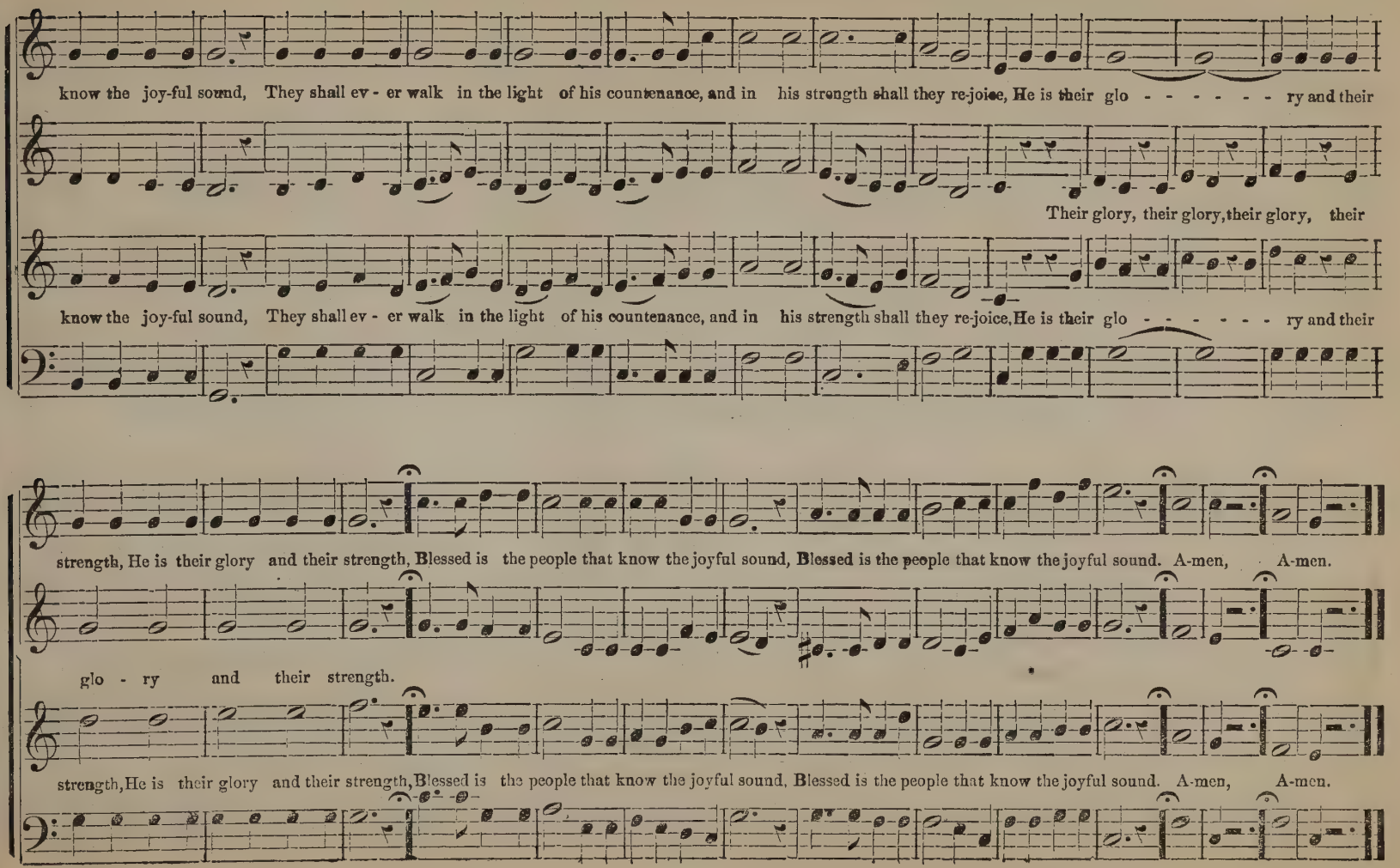
Arranged by A. N. JOHNSON.

Adagio.


The earth shall be full of the knowledge of the Lord, as the waters cov-er the sea. And his name shall be known from the rising of the sun, unto the
The earth shall be full of the knowledge of the Lord, as the waters cov - er the sea. And his name shall be known from the rising of the sun, un-to the

Allegro.


go - ing down of the same! A-men, A - men. Blessed is the people that know the joyful sound, Blessed is the people that
go - ing down of the same! A-men, A - men. Blessed is the people that know the joyful sound, Blessed is the people that

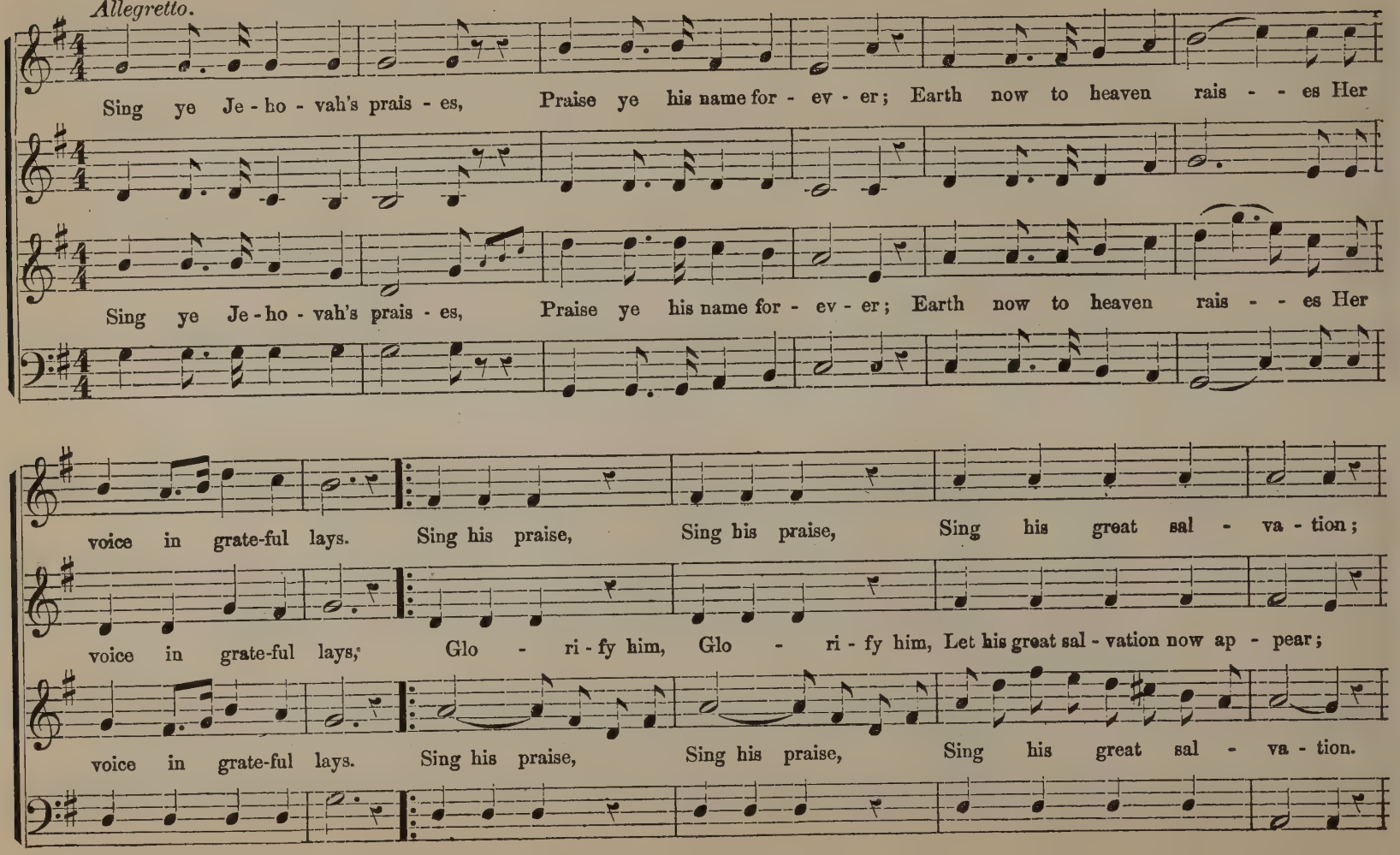

know the joy-ful sound, They shall ev - er walk in the light of his countenance, and in his strength shall they re-joice, He is their glo - - - - - - ry and their
Their glory, their glory, their glory, their
know the joy-ful sound, They shall ev - er walk in the light of his countenance, and in his strength shall they re-joice, He is their glo - - - - - - ry and their
strength, He is their glory and their strength, Blessed is the people that know the joyful sound, Blessed is the people that know the joyful sound. A-men, A-men.
glo - ry and their strength.
strength, He is their glory and their strength, Blessed is the people that know the joyful sound, Blessed is the people that know the joyful sound. A-men, A-men.

THANKSGIVING ANTHEM. Sing ye Jehovah's Praises.

T. F. SEWARD.

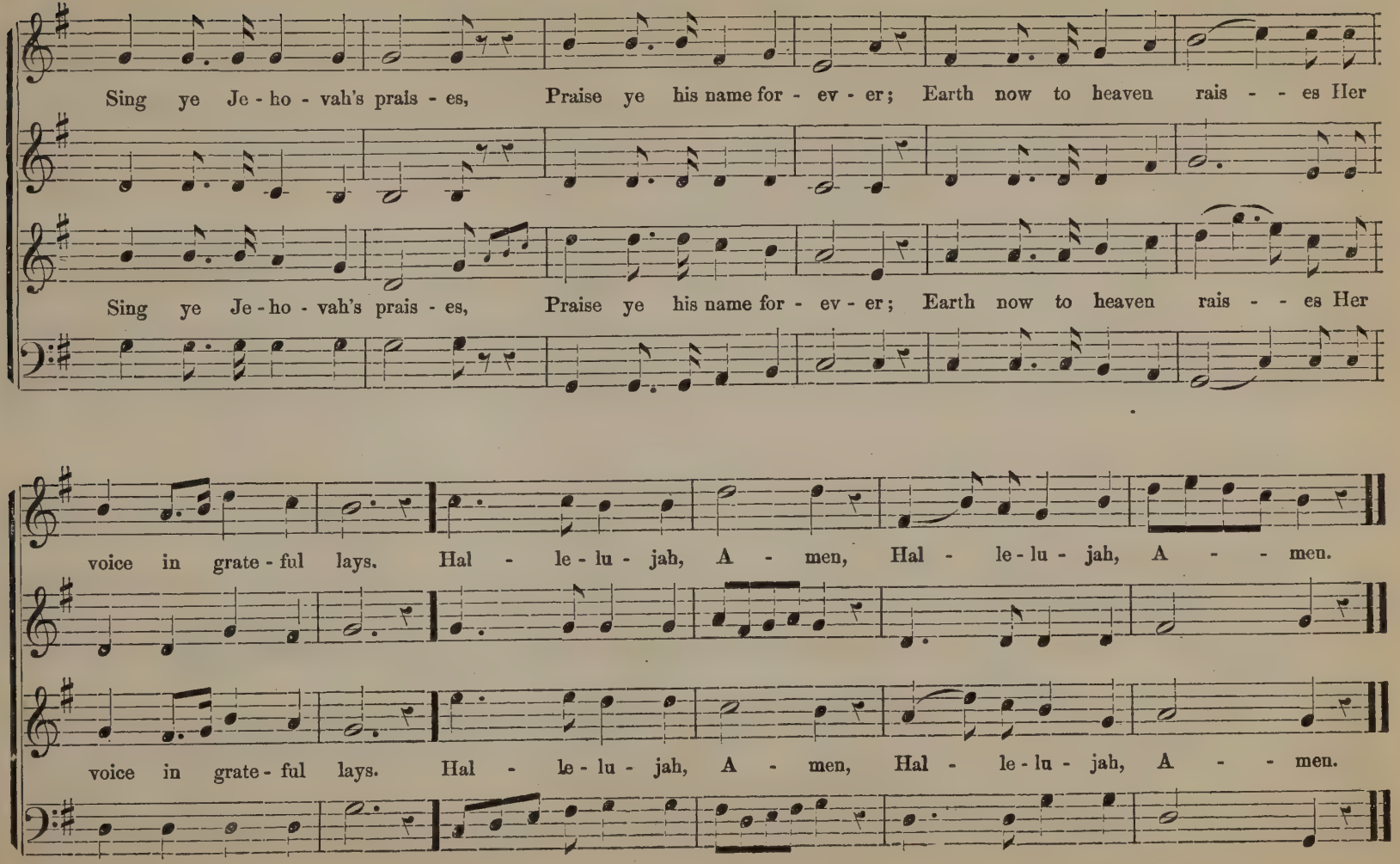
From "Temple Anthems," by permission of Biglow & Main.

Allegretto.


Sing ye Je - ho - vah's prais - es, Praise ye his name for - ev - er; Earth now to heaven rais - - es Her
Sing ye Je - ho - vah's prais - es, Praise ye his name for - ev - er; Earth now to heaven rais - - es Her
voice in grate-ful lays. Sing his praise, Sing his praise, Sing his great sal - va - tion;
voice in grate-ful lays; Glo - ri - fy him, Glo - ri - fy him, Let his great sal - vation now ap - pear;
voice in grate-ful lays. Sing his praise, Sing his praise, Sing his great sal - va - tion.

1st time.
2d time.
Sing his praise, Sing his praise, Send the joy - ful news. news.
Glo - - ry - fy him, Glo - - ri - fy him, Send the joy- ful tid-ings far and near. near.
Sing his praise, Sing his praise, Send the joy - ful news. news.
Sing ye Je - ho - vah's prais - es, Praise ye his name for - ev - er; Earth now to heaven rais - - es Her
Sing ye Je - ho - vah's prais - es, Praise ye his name for - ev - er; Earth now to heaven rais - - es Her

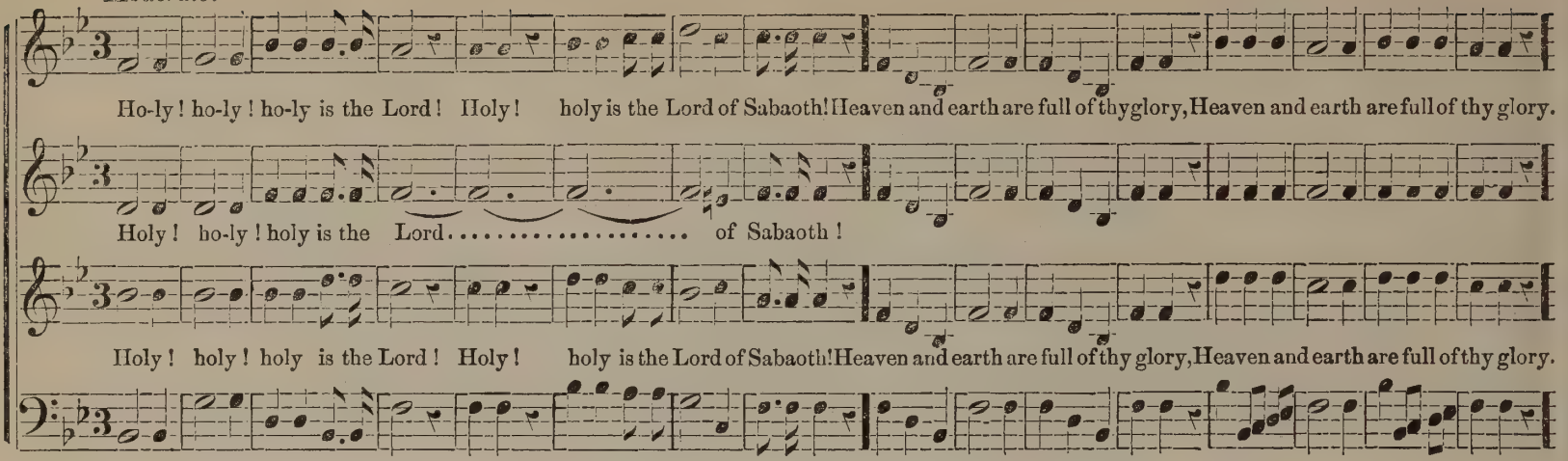
voice in grate - ful lays. Far, far a - way, Far, far a - way, All, all have
voice in grate - ful lays, Far a - way from him his people all have
voice in grate - ful lays. Far, far a - way, Far, far a - way, All, all have
strayed; Yet, yet his love, yet, yet his lov - ing kind - ness nev-er is de - layed.
strayed; Yet his lov - - ing kind - ness nev- er is de - layed.
strayed; Yet, yet his love, yet, yet his lov - ing kind - ness nev-er is de - layed.


Sing ye Je - ho - vah's prais - es, Praise ye his name for - ev - er; Earth now to heaven rais - - es Her
Sing ye Je - ho - vah's prais - es, Praise ye his name for - ev - er; Earth now to heaven rais - - es Her
voice in grate - ful lays. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - - men.
voice in grate - ful lays. Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - - men.

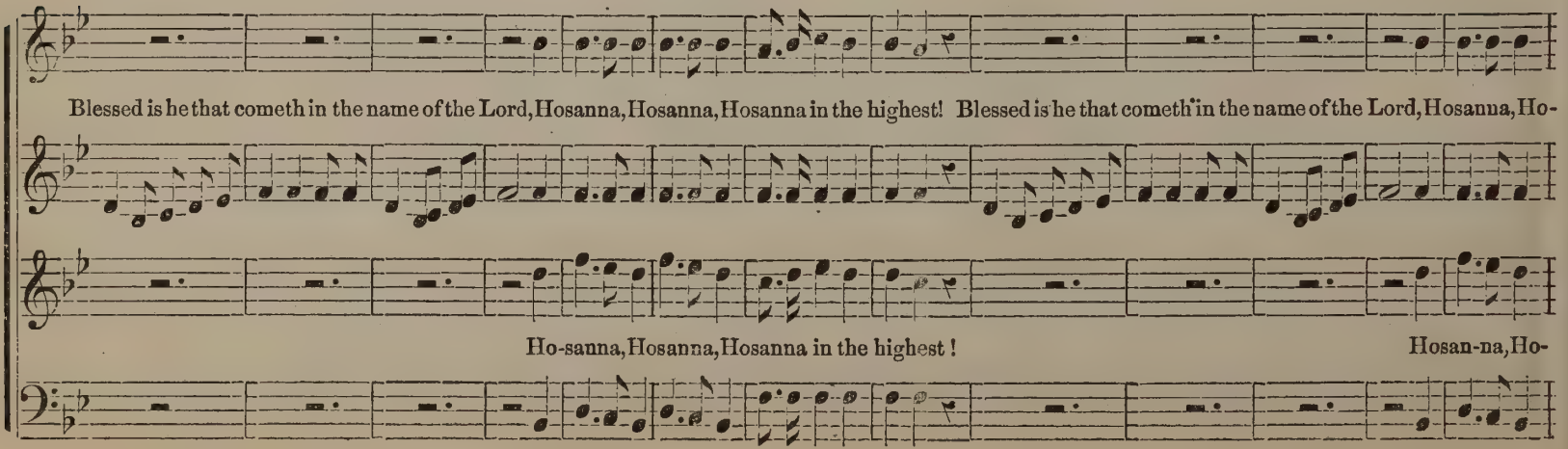
ANTHEM. Holy is the Lord.

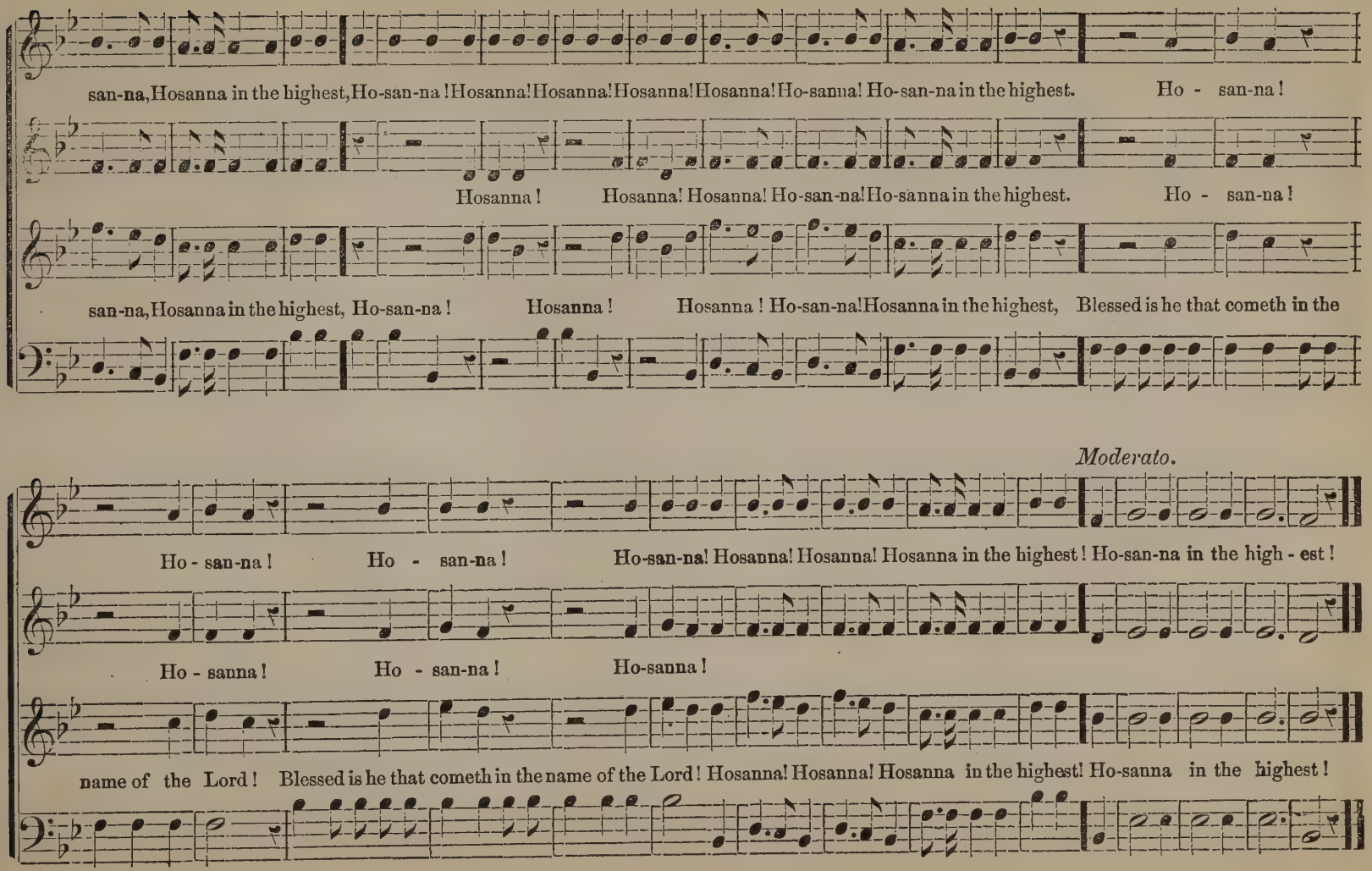
DR. LOWELL MASON.

Moderato.


Ho-ly! ho-ly! ho-ly is the Lord! Holy! holy is the Lord of Sabaoth! Heaven and earth are full of thy glory, Heaven and earth are full of thy glory.
Holy! ho-ly! holy is the Lord..... of Sabaoth!
Holy! holy! holy is the Lord! Holy! holy is the Lord of Sabaoth! Heaven and earth are full of thy glory, Heaven and earth are full of thy glory.

Allegro.

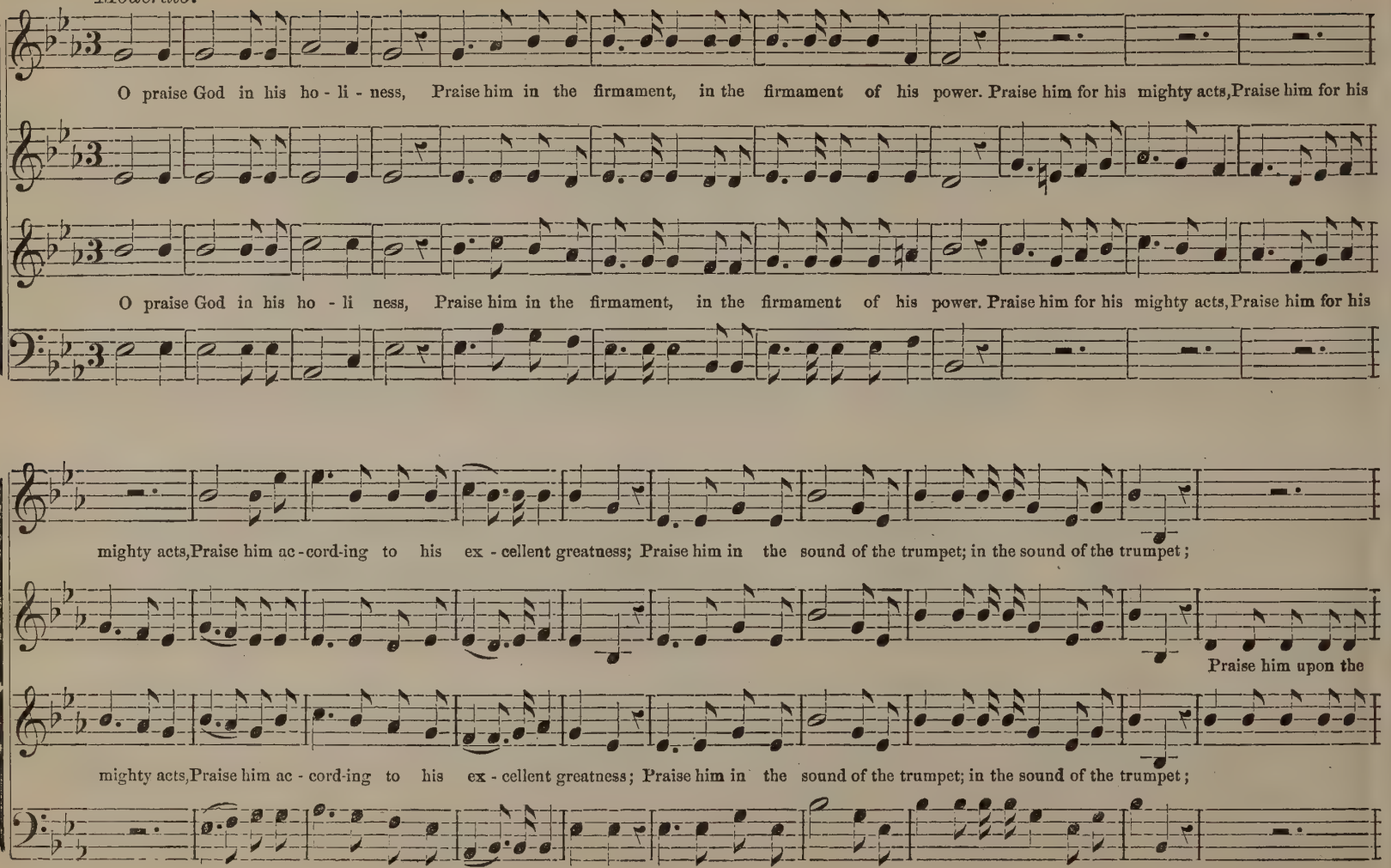

Blessed is he that cometh in the name of the Lord, Hosanna, Hosanna, Hosanna in the highest! Blessed is he that cometh in the name of the Lord, Hosanna, Ho-
Ho-sanna, Hosanna, Hosanna in the highest!
Hosan-na, Ho-

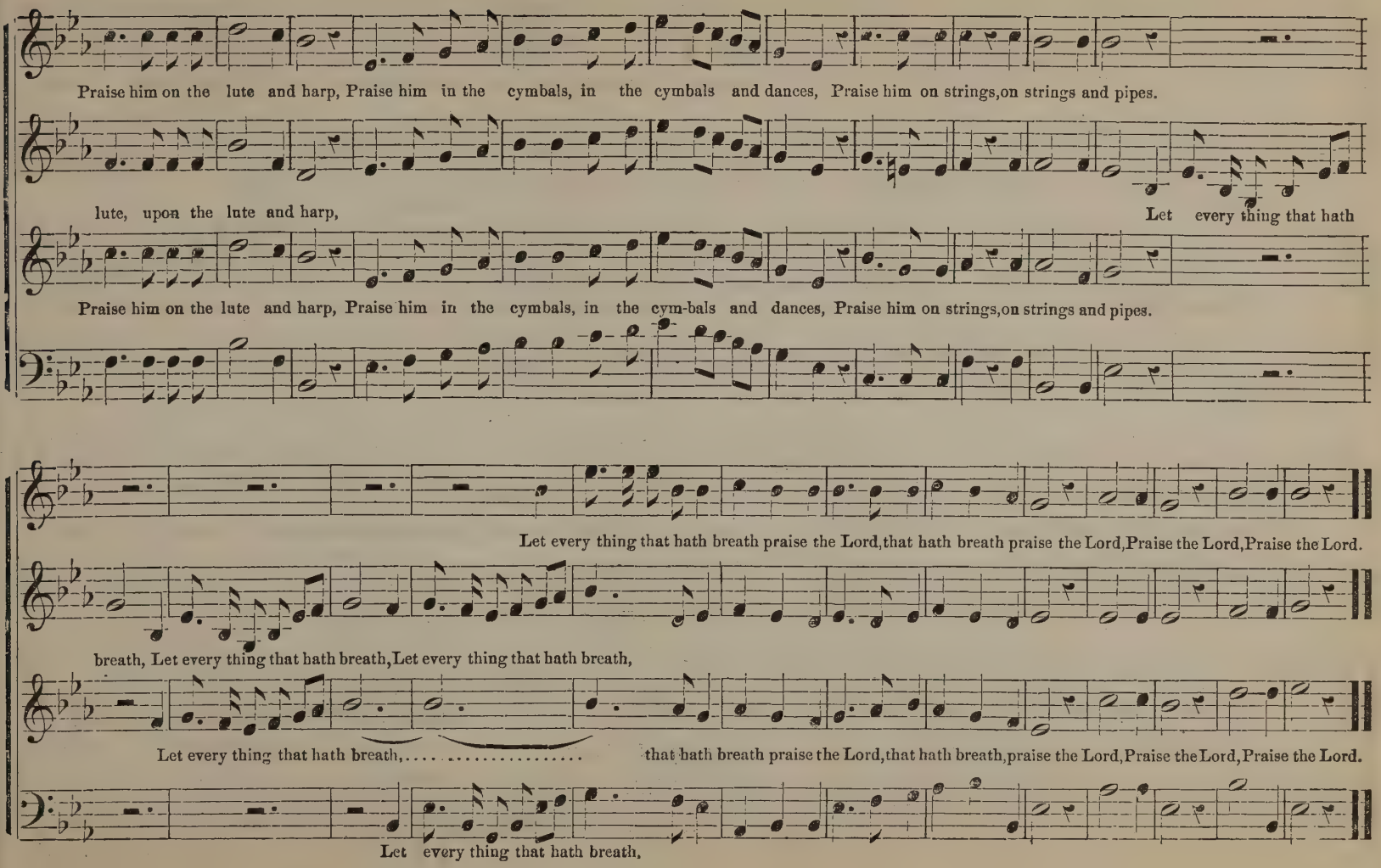

san-na, Hosanna in the highest, Ho-san-na! Hosanna! Hosanna! Hosanna! Hosanna! Ho-sanna! Ho-san-na in the highest. Ho - san-na!
Hosanna! Hosanna! Hosanna! Ho-san-na! Ho-sanna in the highest. Ho - san-na!
san-na, Hosanna in the highest, Ho-san-na! Hosanna! Hosanna! Ho-san-na! Hosanna in the highest, Blessed is he that cometh in the
Moderato.
Ho - san-na! Ho - san-na! Ho-san-na! Hosanna! Hosanna! Hosanna in the highest! Ho-san-na in the high - est!
Ho - sanna! Ho - san-na! Ho-sanna!
name of the Lord! Blessed is he that cometh in the name of the Lord! Hosanna! Hosanna! Hosanna in the highest! Ho-sanna in the highest!

ANTHEM. O praise God.

Moderato.

DR. LOWELL MASON.

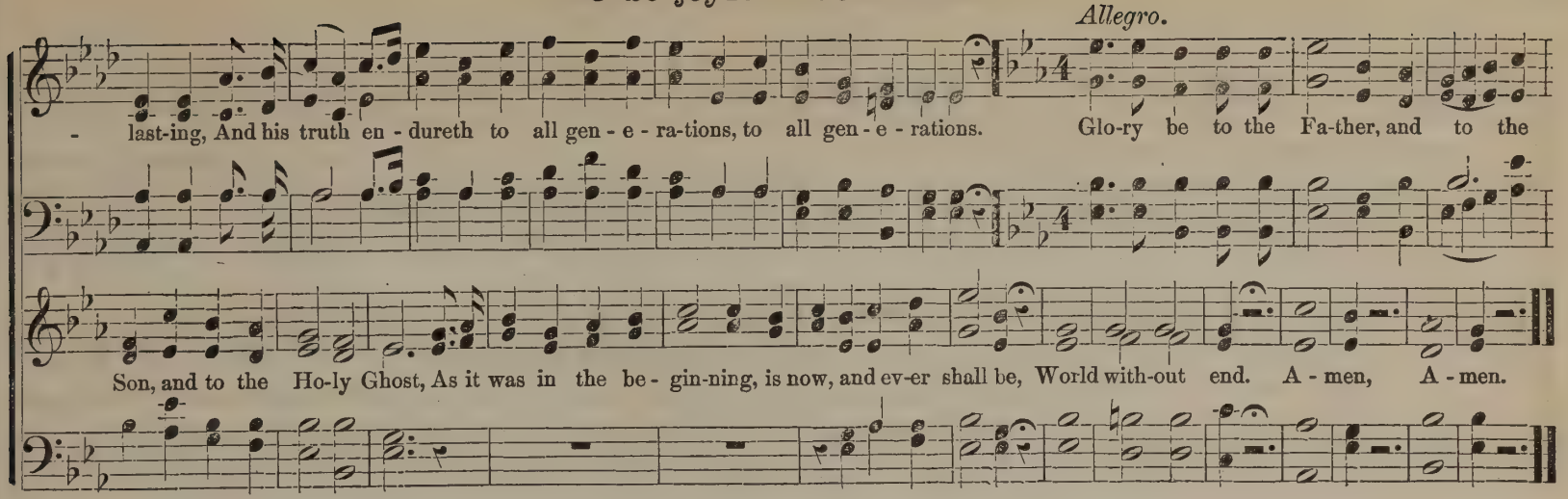

O praise God in his ho - li - ness, Praise him in the firmament, in the firmament of his power. Praise him for his mighty acts, Praise him for his
O praise God in his ho - li ness, Praise him in the firmament, in the firmament of his power. Praise him for his mighty acts, Praise him for his
mighty acts, Praise him ac - cord-ing to his ex - cellent greatness; Praise him in the sound of the trumpet; in the sound of the trumpet;
Praise him upon the
mighty acts, Praise him ac - cord-ing to his ex - cellent greatness; Praise him in the sound of the trumpet; in the sound of the trumpet;


Praise him on the lute and harp, Praise him in the cymbals, in the cymbals and dances, Praise him on strings, on strings and pipes.
lute, upon the lute and harp,
Let every thing that hath
Praise him on the lute and harp, Praise him in the cymbals, in the cym-bals and dances, Praise him on strings, on strings and pipes.
Let every thing that hath breath praise the Lord, that hath breath praise the Lord, Praise the Lord, Praise the Lord.
breath, Let every thing that hath breath, Let every thing that hath breath,
Let every thing that hath breath,
that hath breath praise the Lord, that hath breath, praise the Lord, Praise the Lord, Praise the Lord.
Let every thing that hath breath.

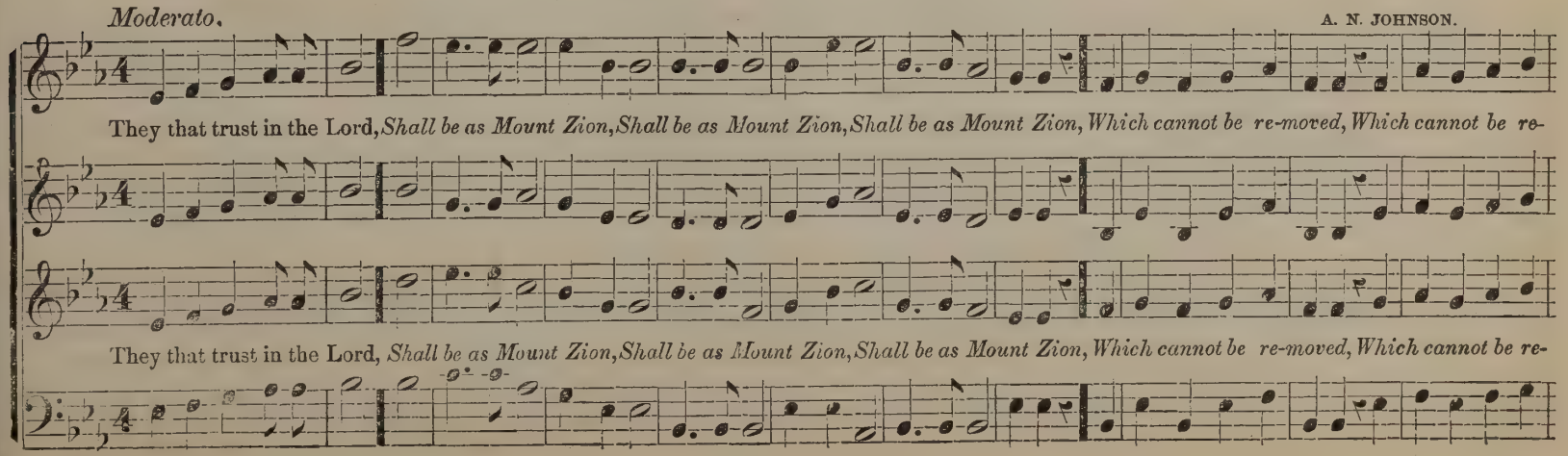
ANTHEM. O be joyful.

A. N. JOHNSON.

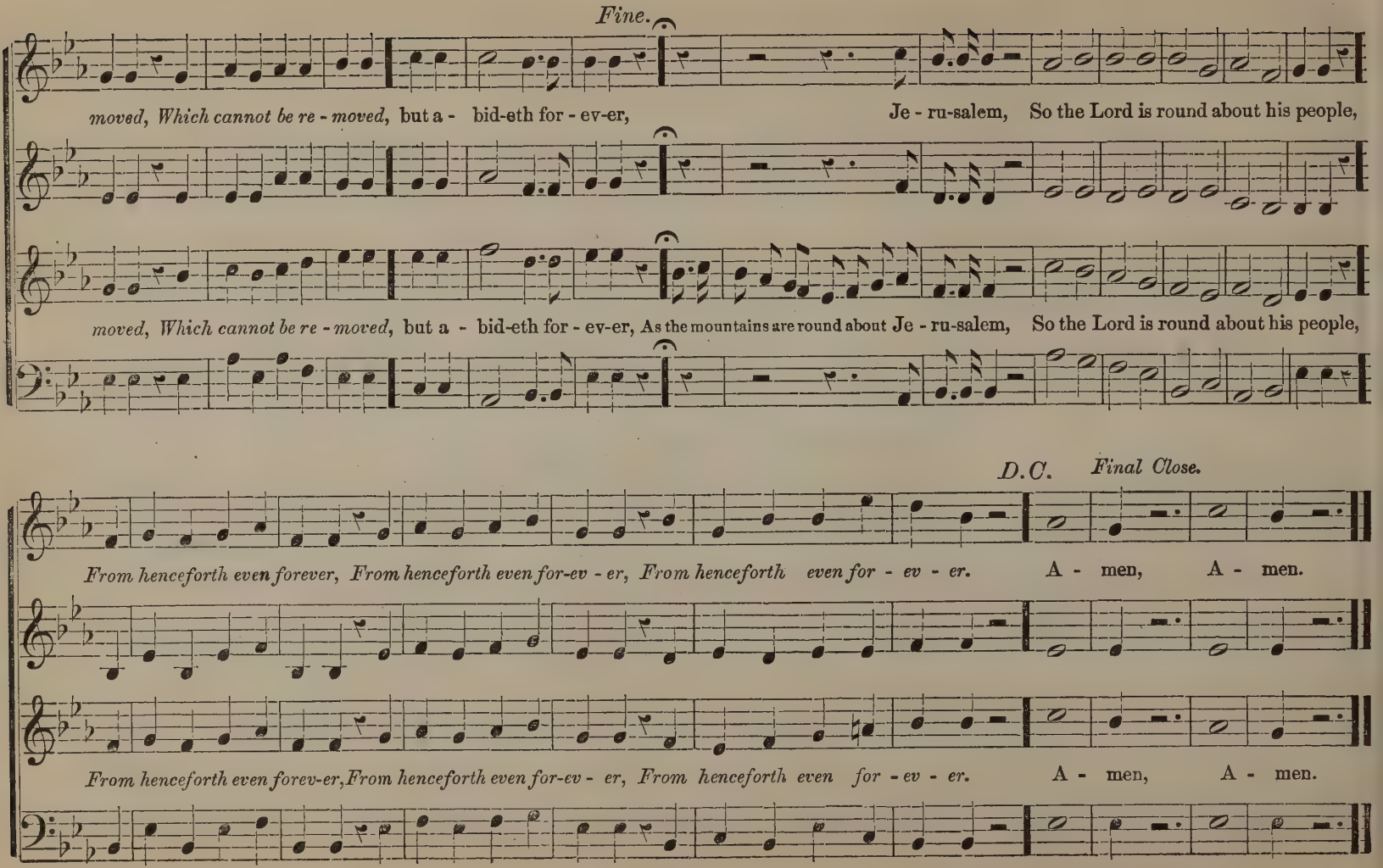
Allegro.
O be joy - ful in the Lord, all ye lands, Serve the Lord with glad - ness, And come before his pres - ence with a song.
Maestoso.
Andante.
Be ye sure that the Lord he is God, It is he that hath made us, and not we our-selves. We are his people, and the sheep of his pasture.
Allegro.
We are his peo-ple, and the sheep of his pasture, O go your way in - to his gates with thanksgiving, And in - to his courts, his courts with
Andante.
praise: Be thankful un - to him, Be thankful un - to him, and speak good of his name. For the Lord is gracious, his mer-cy is ev - er -


Allegro.
- last-ing, And his truth en - dureth to all gen - e - ra-tions, to all gen - e - rations. Glo-ry be to the Fa-ther, and to the
Son, and to the Ho-ly Ghost, As it was in the be - gin-ning, is now, and ev-er shall be, World with-out end. A - men, A - men.

ANTHEM. Trust in the Lord.


Moderato.
A. N. JOHNSON.
They that trust in the Lord, Shall be as Mount Zion, Shall be as Mount Zion, Shall be as Mount Zion, Which cannot be re-moved, Which cannot be re-
They that trust in the Lord, Shall be as Mount Zion, Shall be as Mount Zion, Shall be as Mount Zion, Which cannot be re-moved, Which cannot be re-

Trust in the Lord. Concluded.


Fine.
moved, Which cannot be re - moved, but a - bid-eth for - ev-er, Je - ru-salem, So the Lord is round about his people,
moved, Which cannot be re - moved, but a - bid-eth for - ev-er, As the mountains are round about Je - ru-salem, So the Lord is round about his people,
D.C. Final Close.
From henceforth even forever, From henceforth even for-ev - er, From henceforth even for - ev - er. A - men, A - men.
From henceforth even forev-er, From henceforth even for-ev - er, From henceforth even for - ev - er. A - men, A - men.

ANTHEM. Magnify, Glorify.

Arranged by A. N. JOHNSON.

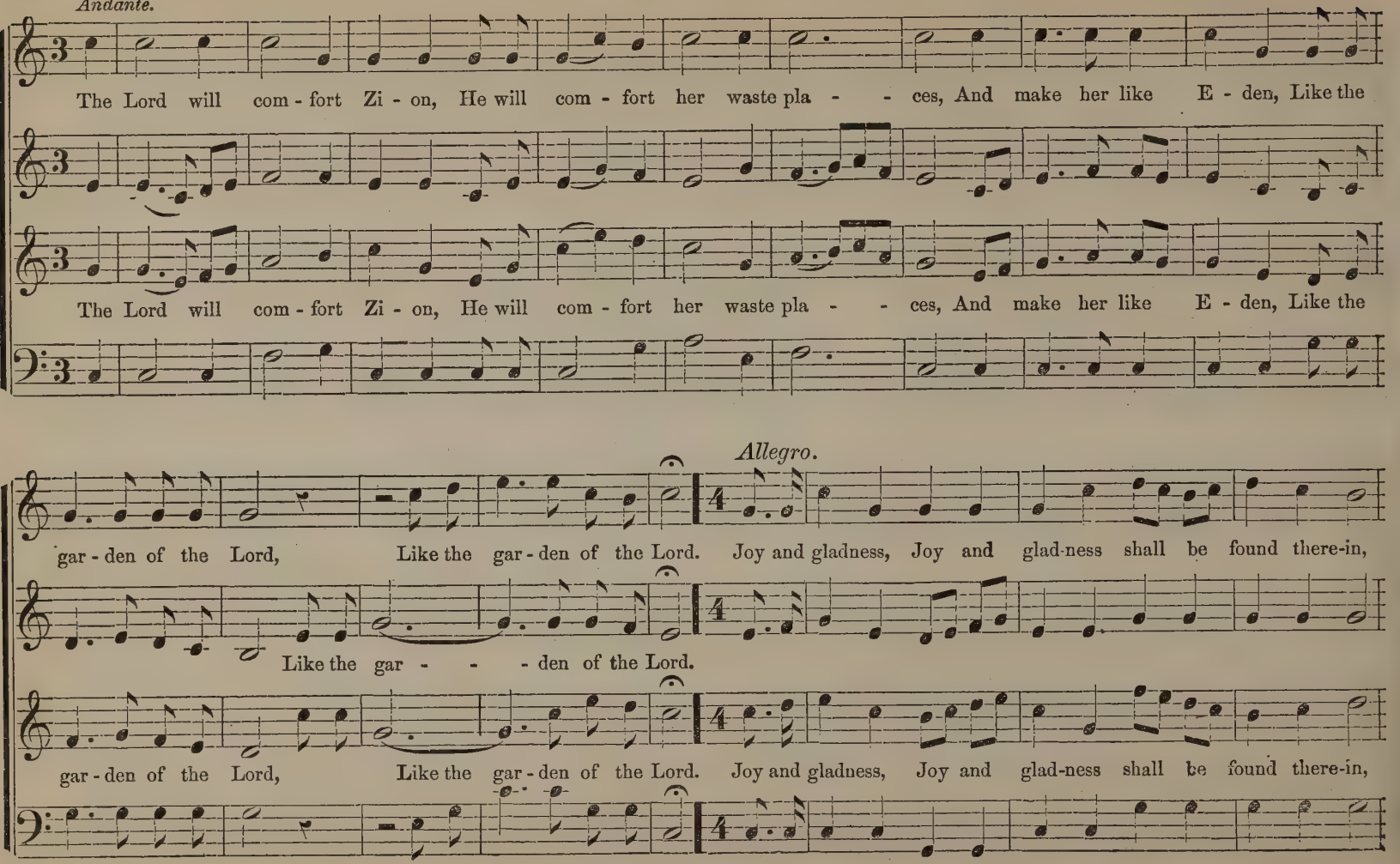
Moderato.

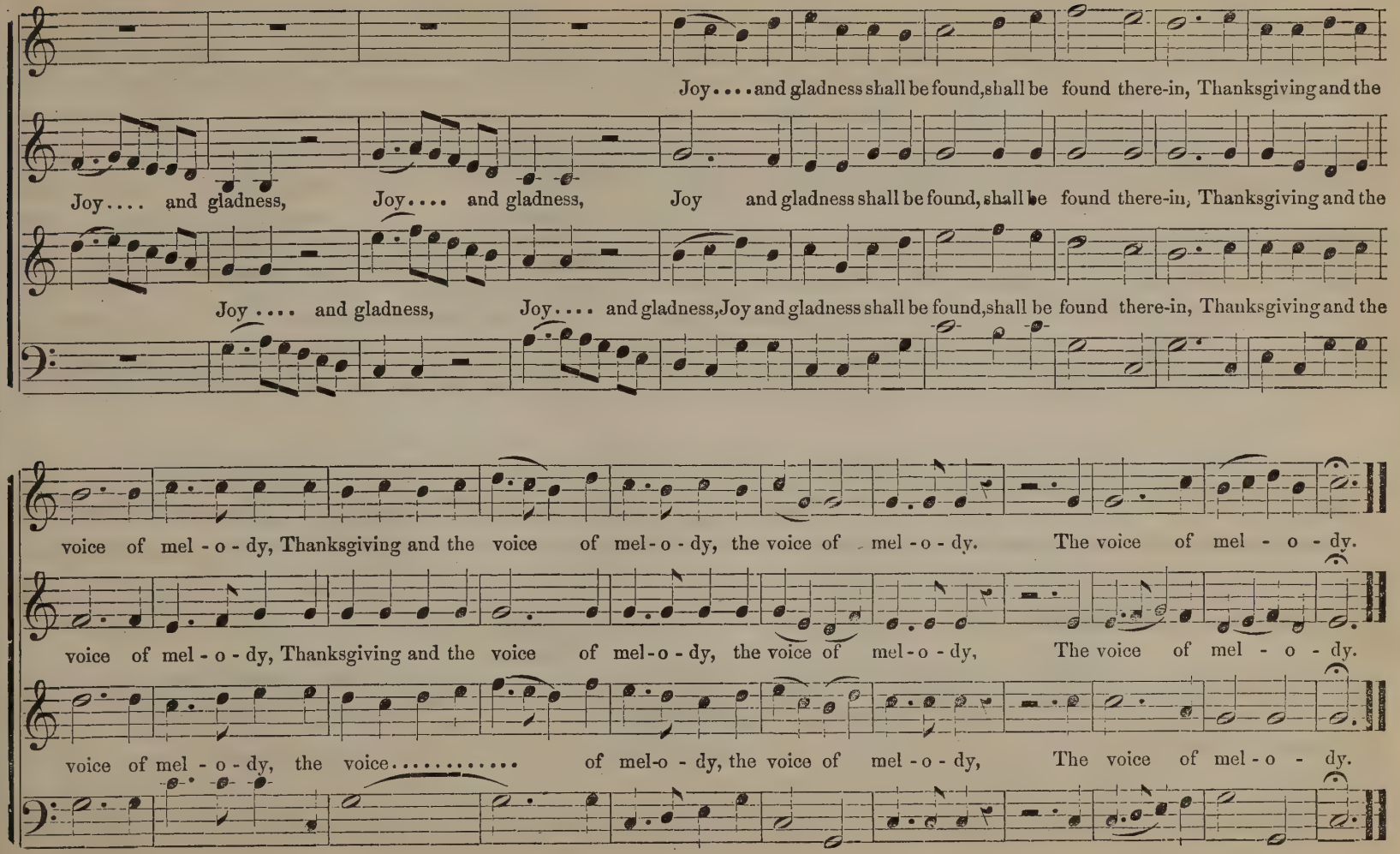
Magni-fy, Glo-ri-fy, Magni-fy the God of Is-ra-el; Praise him, praise him, praise him, praise him ever-more, Mag-ni-fy
glo-ri-fy, mag-ni-fy the God of Is-ra-el; Ex-alt and mag-ni-fy him ev-er-more.
Magni-fy, glo-ri-fy, Magni-fy the God of Is-ra-el,
Praise him, praise him, praise him, praise him evermore; Mag-ni-fy the God of Is-ra-el, Glo-ri-fy the God of Is-ra-el. A-men.

ANTHEM. The Lord will comfort Zion.

J. GRIGG.

Andante.


The Lord will com - fort Zi - on, He will com - fort her waste pla - - ces, And make her like E - den, Like the
The Lord will com - fort Zi - on, He will com - fort her waste pla - - ces, And make her like E - den, Like the
Allegro.
gar - den of the Lord, Like the gar - den of the Lord. Joy and gladness, Joy and glad-ness shall be found there-in,
Like the gar - - - den of the Lord.
gar - den of the Lord, Like the gar - den of the Lord. Joy and gladness, Joy and glad-ness shall be found there-in,

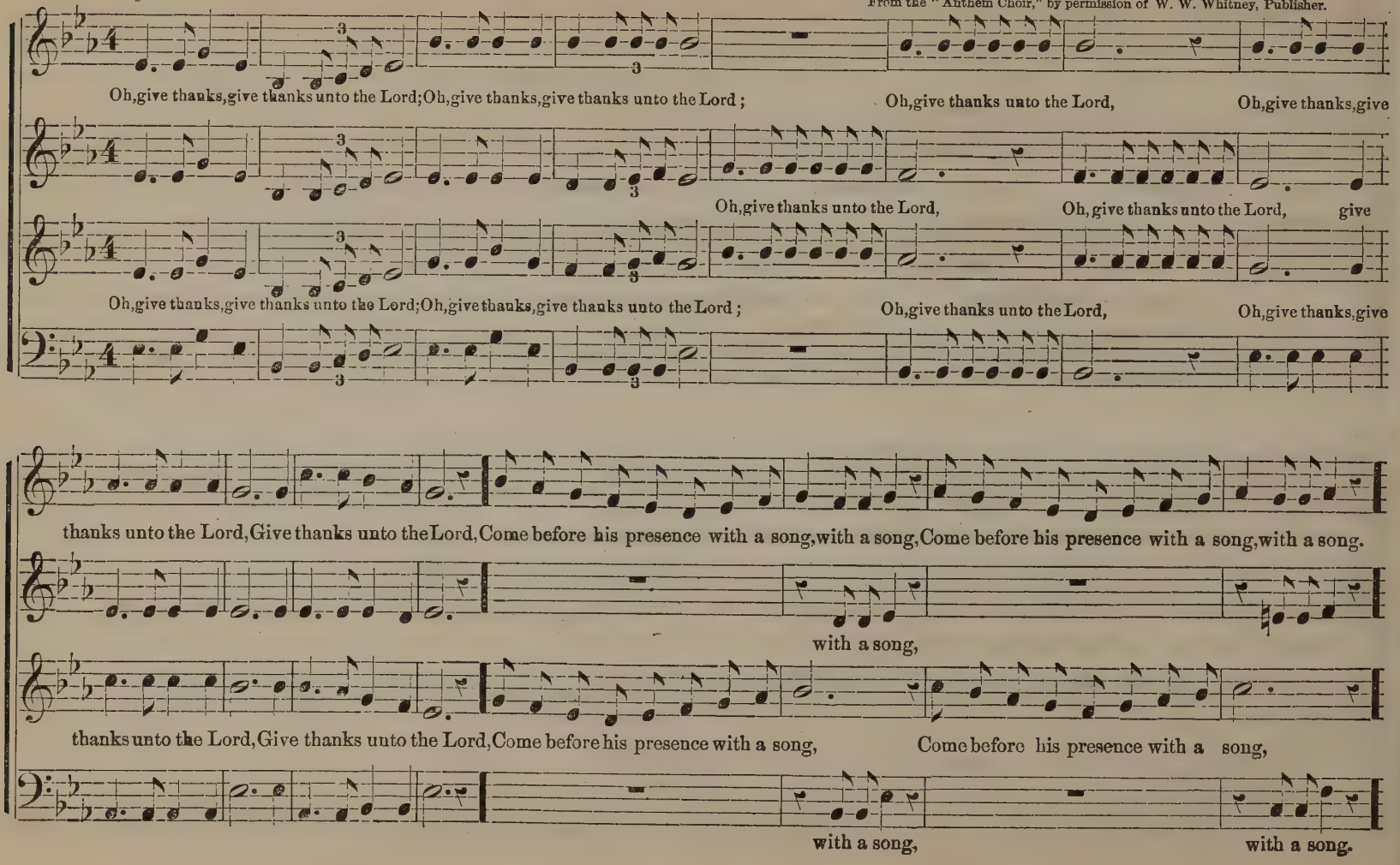

Joy.... and gladness shall be found, shall be found there-in, Thanksgiving and the
Joy.... and gladness, Joy.... and gladness, Joy and gladness shall be found, shall be found there-in, Thanksgiving and the
Joy.... and gladness, Joy.... and gladness, Joy and gladness shall be found, shall be found there-in, Thanksgiving and the
voice of mel - o - dy, Thanksgiving and the voice of mel - o - dy, the voice of mel - o - dy. The voice of mel - o - dy.
voice of mel - o - dy, Thanksgiving and the voice of mel - o - dy, the voice of mel - o - dy, The voice of mel - o - dy.
voice of mel - o - dy, the voice..... of mel - o - dy, the voice of mel - o - dy, The voice of mel - o - dy.

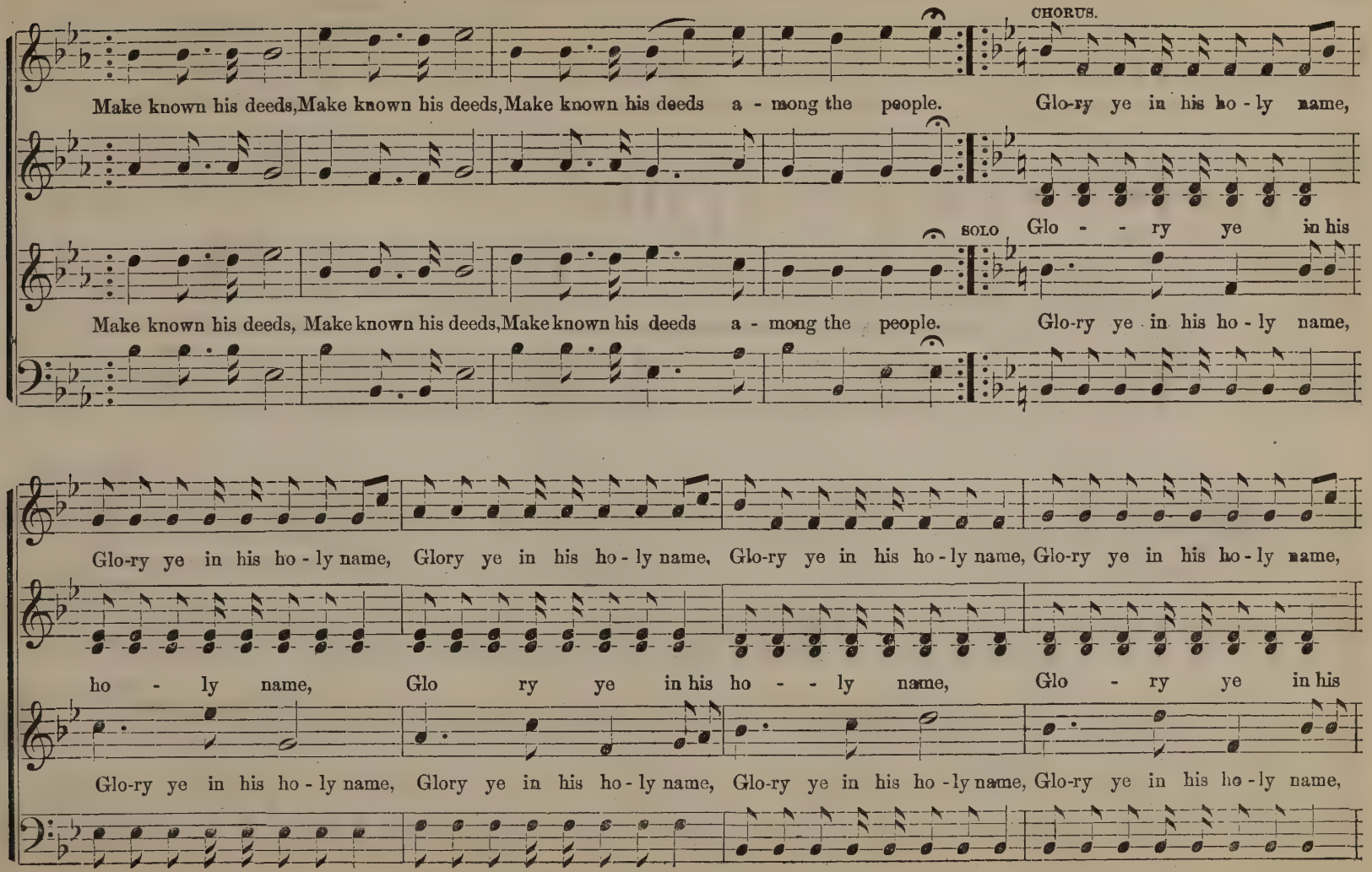
ANTHEM. Oh, give thanks unto the Lord.

W. A. OGDEN.

From the "Anthem Choir," by permission of W. W. Whitney, Publisher.

Allegro.


Oh, give thanks, give thanks unto the Lord; Oh, give thanks, give thanks unto the Lord;
Oh, give thanks unto the Lord,
Oh, give thanks, give
Oh, give thanks unto the Lord,
Oh, give thanks unto the Lord, give
Oh, give thanks, give thanks unto the Lord; Oh, give thanks, give thanks unto the Lord;
Oh, give thanks unto the Lord,
Oh, give thanks, give
thanks unto the Lord, Give thanks unto the Lord, Come before his presence with a song, with a song, Come before his presence with a song, with a song.
with a song,
thanks unto the Lord, Give thanks unto the Lord, Come before his presence with a song,
Come before his presence with a song,
with a song,
with a song.


CHORUS.
Make known his deeds, Make known his deeds, Make known his deeds a - mong the people. Glo-ry ye in his ho - ly name,
SOLO Glo - - ry ye in his
Make known his deeds, Make known his deeds, Make known his deeds a - mong the people. Glo-ry ye in his ho - ly name,
Glo-ry ye in his ho - ly name, Glory ye in his ho - ly name, Glo-ry ye in his ho - ly name, Glo-ry ye in his ho - ly name,
ho - ly name, Glo ry ye in his ho - - ly name, Glo - ry ye in his
Glo-ry ye in his ho - ly name, Glory ye in his ho - ly name, Glo-ry ye in his ho - ly name, Glo-ry ye in his ho - ly name,

Oh, give thanks unto the Lord. Concluded.

Allegro. CHORUS.

Glo-ry ye in his ho - ly name, Glo-ry ye in his ho - ly name, In his ho-ly name.
Let the heart of them re - joice,
ho - ly name, In his ho - ly name.
Glo-ry ye in his ho - ly name, Glory ye in his ho - ly name, In his ho-ly name.
Let the heart of them re - joice,
Let the heart of them re-joice, Let the heart of them re-joice, rejoice that seek the Lord, Halle - lu-jah! Amen! Halle-lu-jah! Amen! A - men.
Let the heart of them re-joice, Let the heart of them re-joice, rejoice that seek the Lord, Halle - lu-jah! Amen! Halle-lu-jah! Amen! A - men.

ANTHEM. Ye shall seek Me.

A. N. JOHNSON.

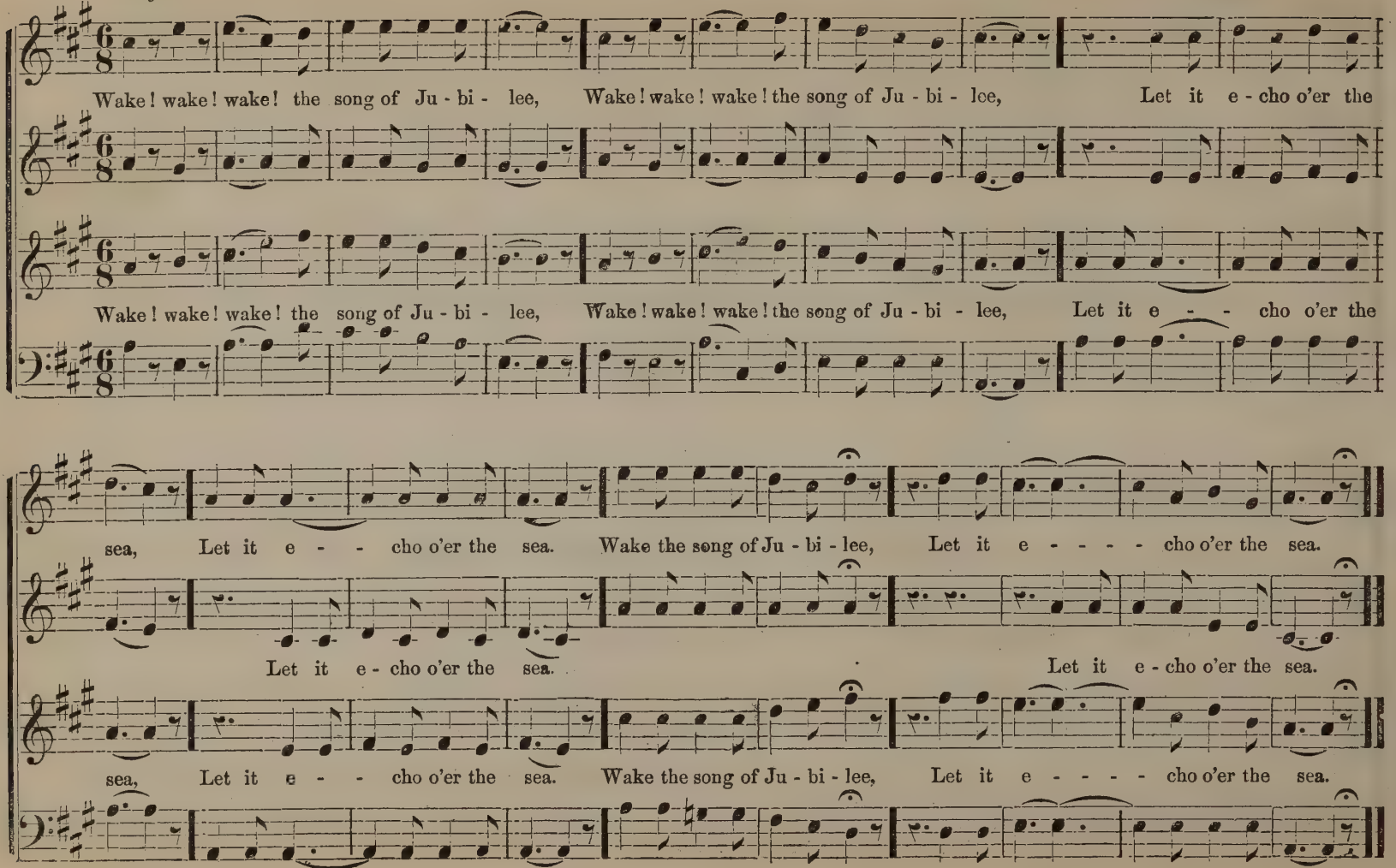
Andante.

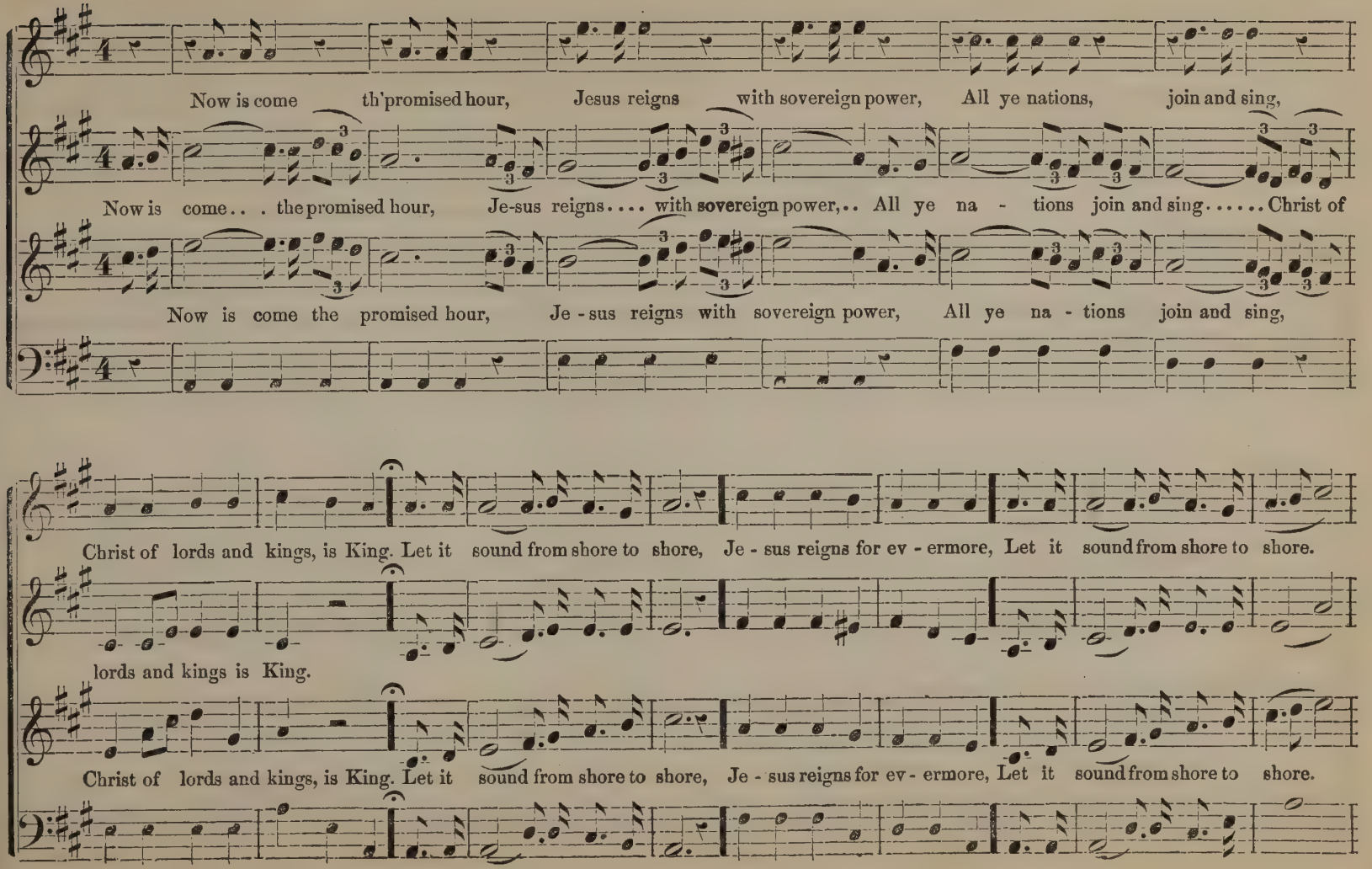
Ye shall seek me, and find me, When ye shall search for me with all your heart, Ye shall seek me, and find me, When ye shall search for me with all your heart.
Ye shall seek me, and find me, When ye shall search for me with all your heart, Ye shall seek me, and find me, When ye shall search for me with all your heart.
Ye shall seek me, and find me, When ye shall search for me, with all your heart When ye shall search for me with all your heart; saith the Lord.
With all your heart When ye shall search for me with all your heart; saith the Lord.

ANTHEM. Wake the Song of Jubilee!

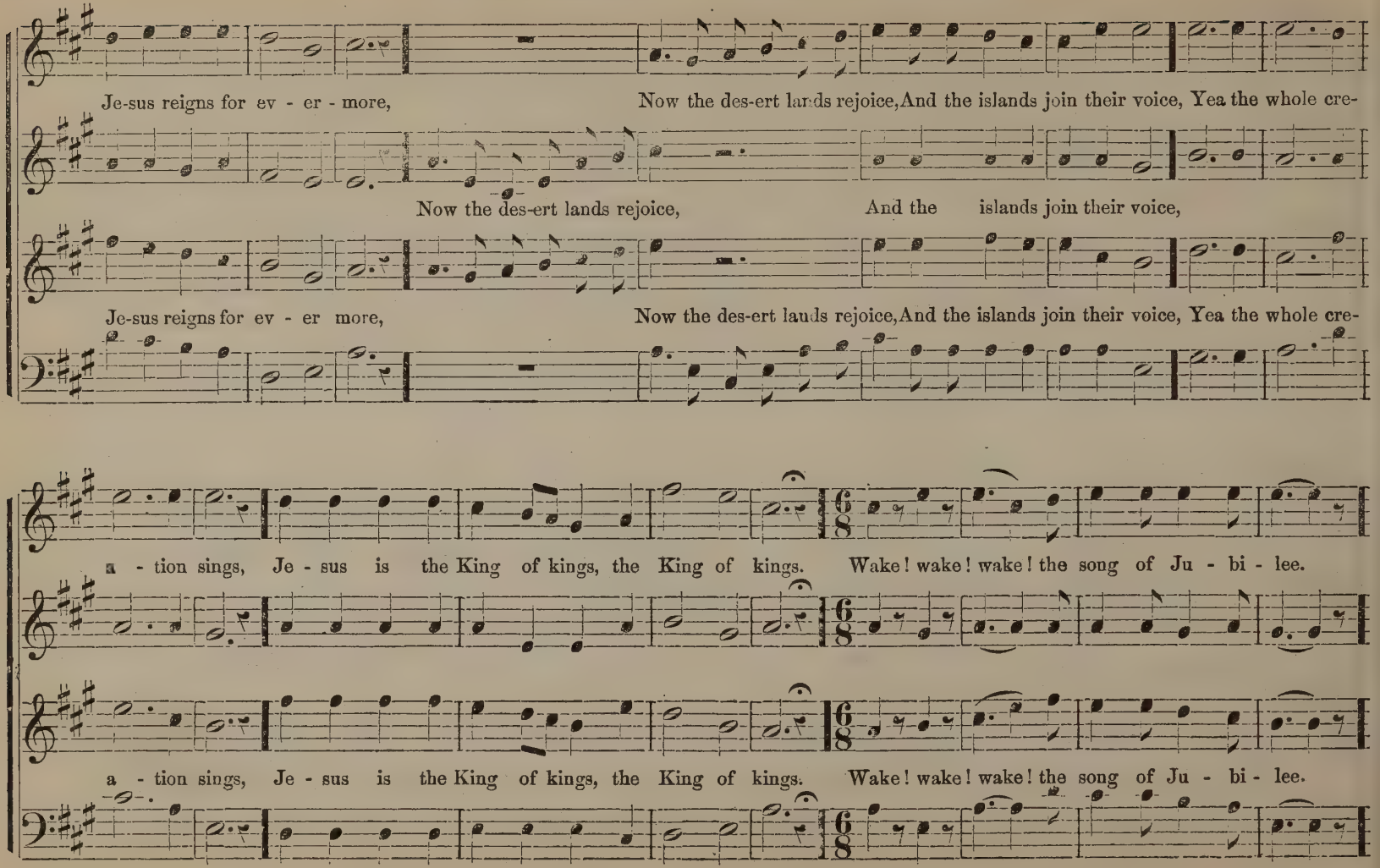
Allegro.

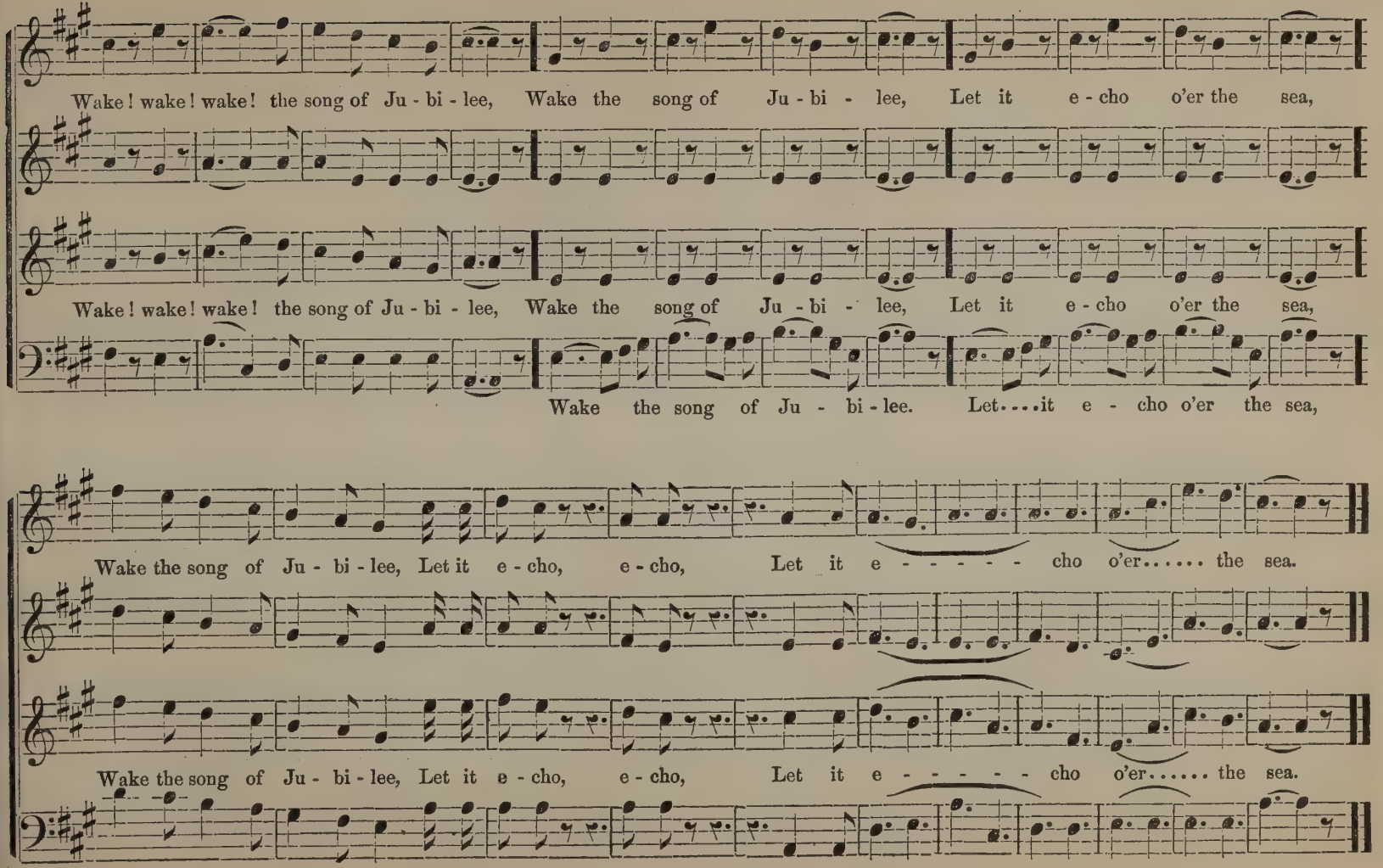
R. HARRISON.


Wake! wake! wake! the song of Ju - bi - lee, Wake! wake! wake! the song of Ju - bi - lee, Let it e - cho o'er the
Wake! wake! wake! the song of Ju - bi - lee, Wake! wake! wake! the song of Ju - bi - lee, Let it e - - - cho o'er the
sea, Let it e - - - cho o'er the sea. Wake the song of Ju - bi - lee, Let it e - - - - - cho o'er the sea.
Let it e - cho o'er the sea. Let it e - cho o'er the sea.
sea, Let it e - - - cho o'er the sea. Wake the song of Ju - bi - lee, Let it e - - - - - cho o'er the sea.


Now is come th'promised hour, Jesus reigns with sovereign power, All ye nations, join and sing,
Now is come.. . the promised hour, Je-sus reigns.... with sovereign power,.. All ye na - tions join and sing..... Christ of
Now is come the promised hour, Je - sus reigns with sovereign power, All ye na - tions join and sing,
Christ of lords and kings, is King. Let it sound from shore to shore, Je - sus reigns for ev - ermore, Let it sound from shore to shore.
lords and kings is King.
Christ of lords and kings, is King. Let it sound from shore to shore, Je - sus reigns for ev - ermore, Let it sound from shore to shore.

Wake the Song of Jubilee! Continued.

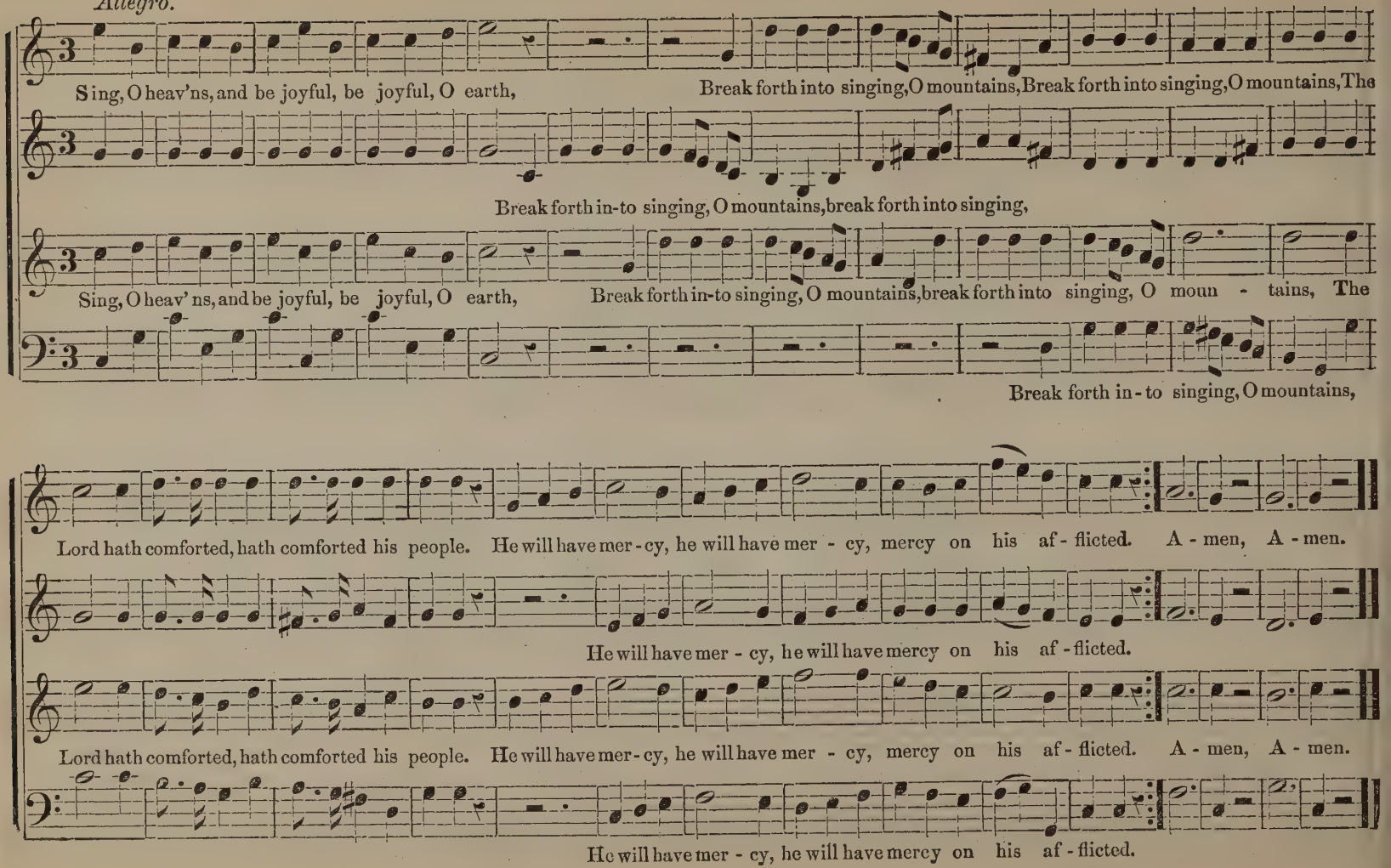

Je-sus reigns for ev - er - more,
Now the des-ert lands rejoice, And the islands join their voice, Yea the whole cre-
Now the des-ert lands rejoice,
And the islands join their voice,
Je-sus reigns for ev - er more,
Now the des-ert lands rejoice, And the islands join their voice, Yea the whole cre-
a - tion sings, Je - sus is the King of kings, the King of kings. Wake! wake! wake! the song of Ju - bi - lee.
a - tion sings, Je - sus is the King of kings, the King of kings. Wake! wake! wake! the song of Ju - bi - lee.

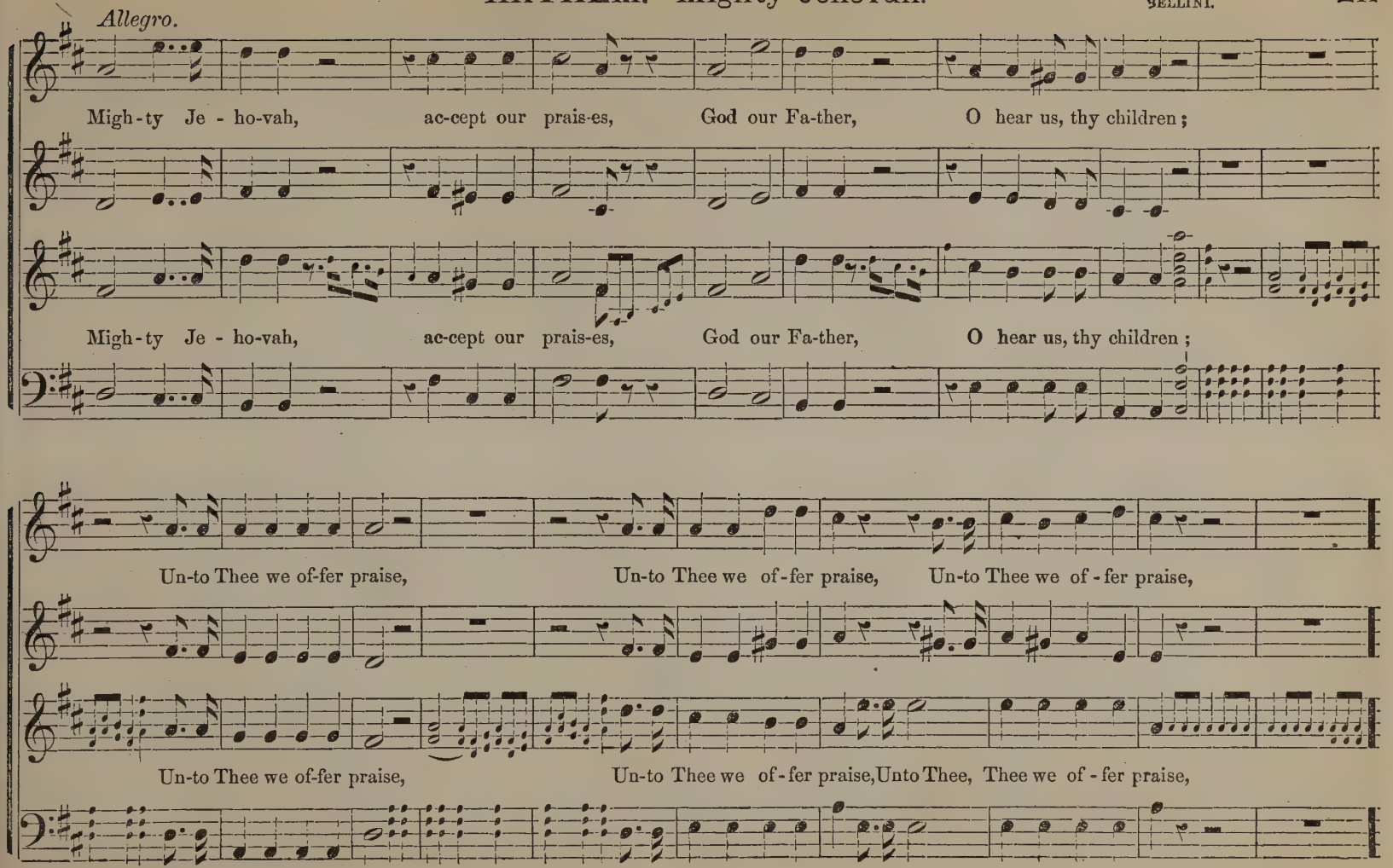

Wake! wake! wake! the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea,
Wake! wake! wake! the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea,
Wake the song of Ju - bi - lee. Let....it e - cho o'er the sea,
Wake the song of Ju - bi - lee, Let it e - cho, e - cho, Let it e - - - - - cho o'er..... the sea.
Wake the song of Ju - bi - lee, Let it e - cho, e - cho, Let it e - - - - - cho o'er..... the sea.

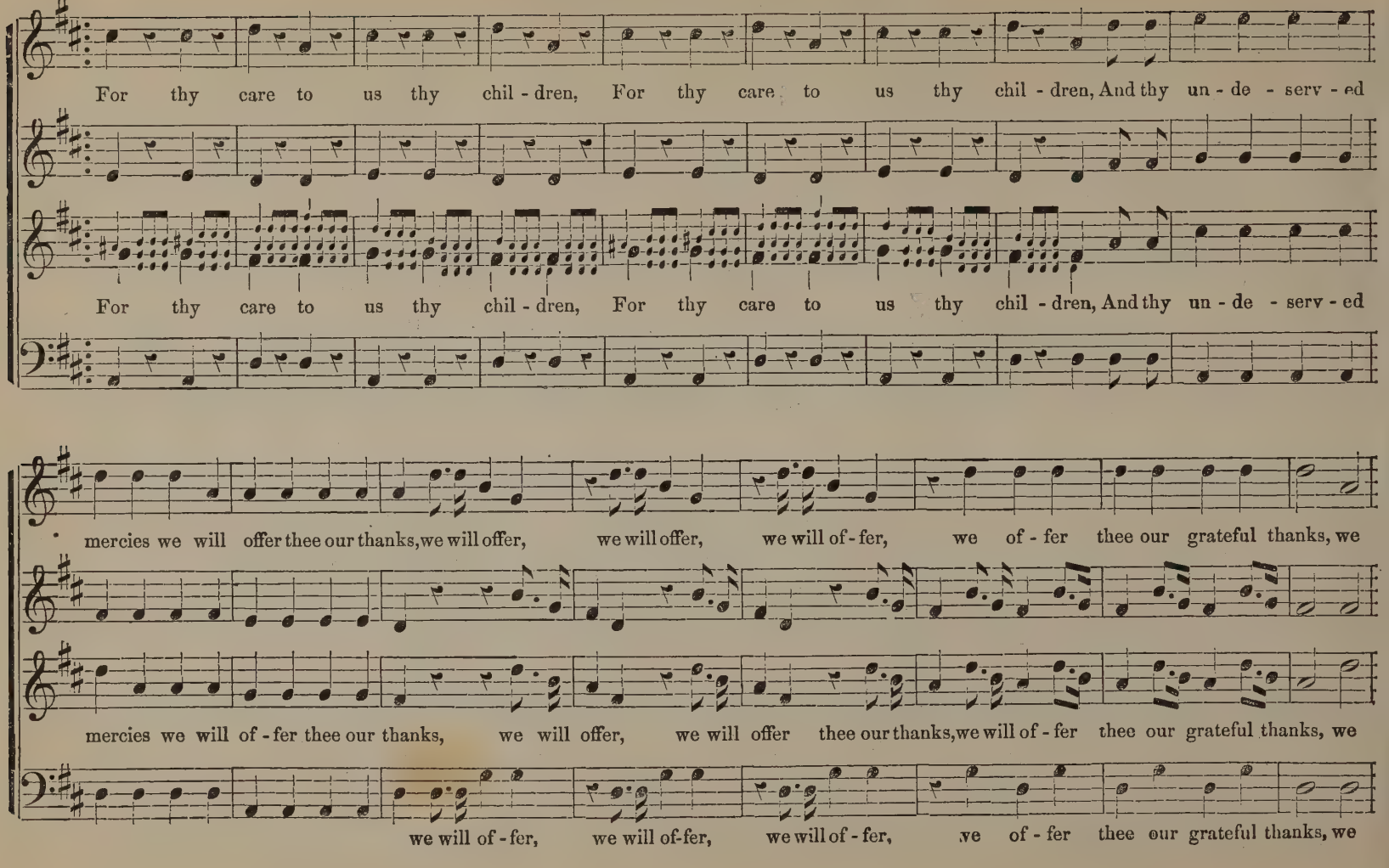
ANTHEM. Sing, O Heavens.

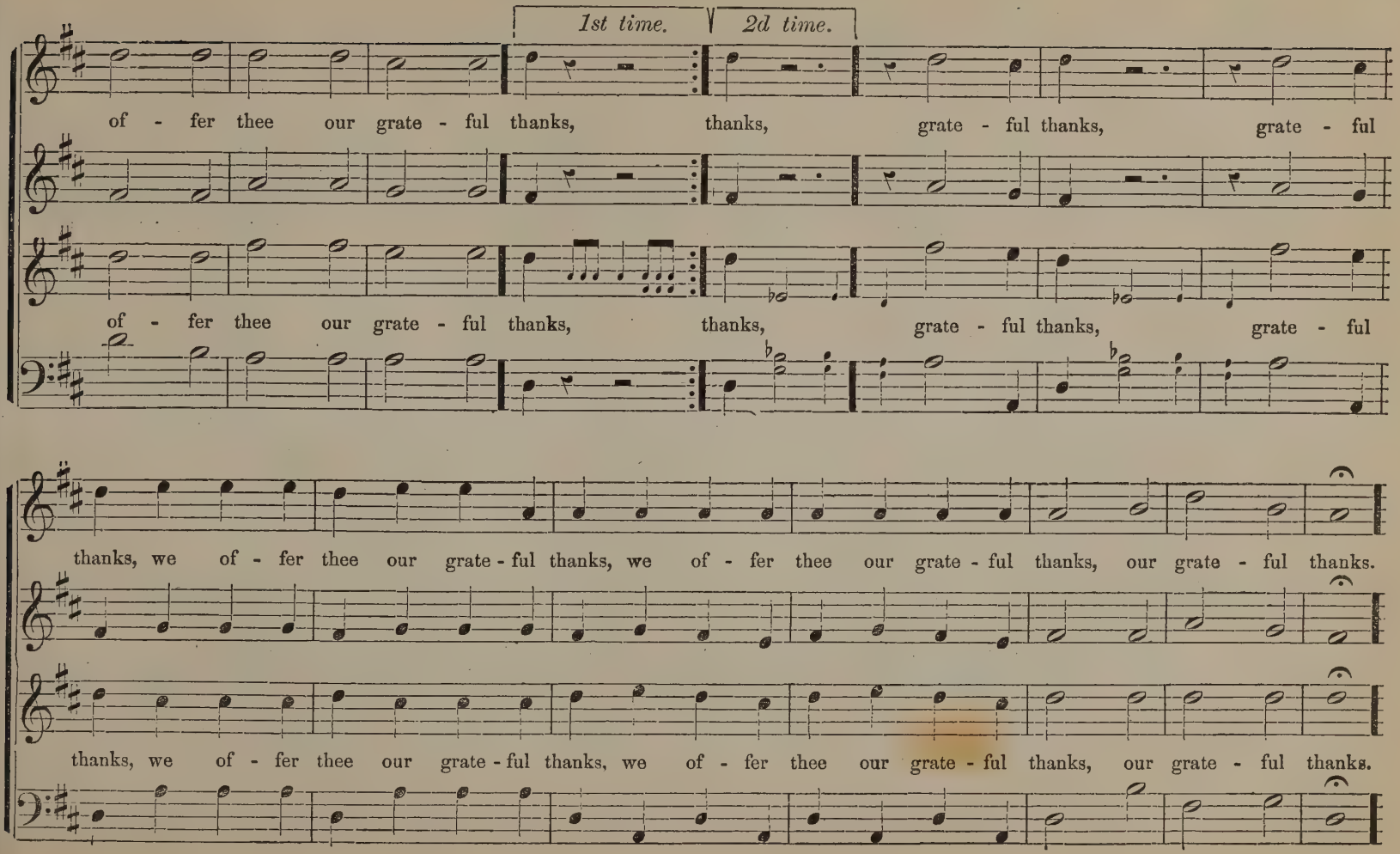
KENT.

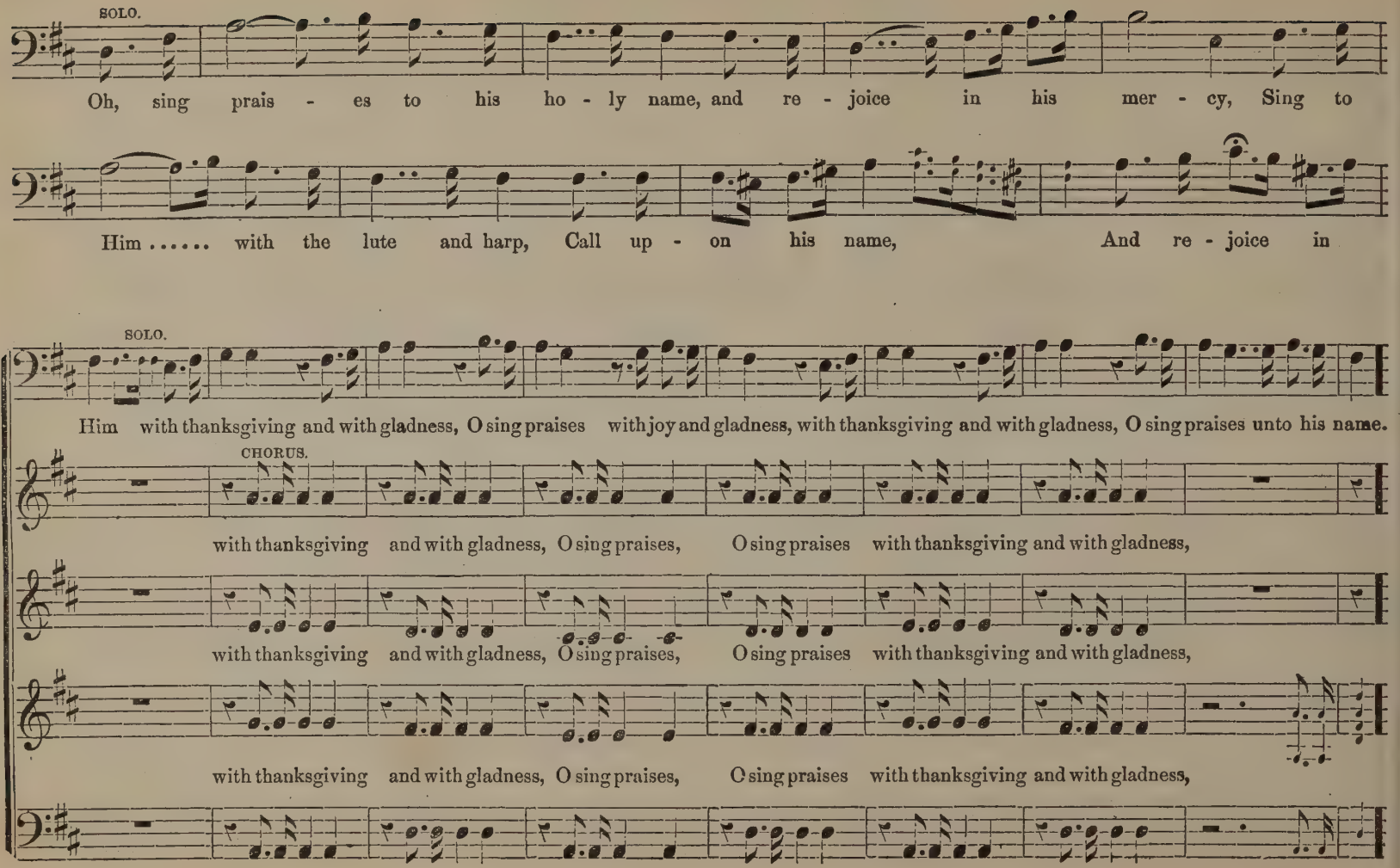
Allegro.

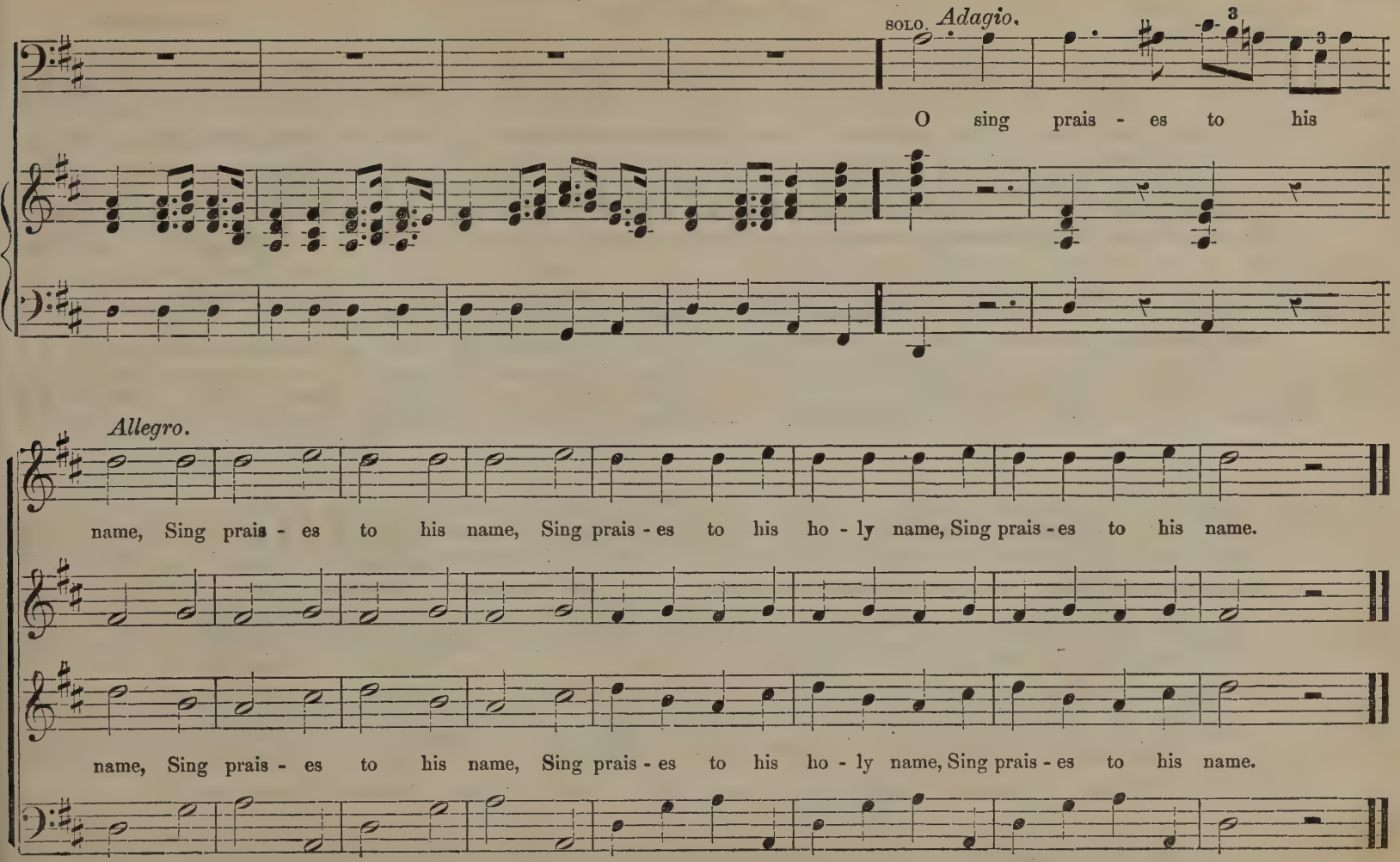

Sing, O heav'ns, and be joyful, be joyful, O earth,
Break forth into singing, O mountains, Break forth into singing, O mountains, The
Break forth in-to singing, O mountains, break forth into singing,
Sing, O heav' ns, and be joyful, be joyful, O earth,
Break forth in-to singing, O mountains, break forth into singing, O moun - tains, The
Break forth in - to singing, O mountains,
Lord hath comforted, hath comforted his people. He will have mer - cy, he will have mer - cy, mercy on his af - flicted. A - men, A - men.
He will have mer - cy, he will have mercy on his af - flicted.
Lord hath comforted, hath comforted his people. He will have mer - cy, he will have mer - cy, mercy on his af - flicted. A - men, A - men.
He will have mer - cy, he will have mercy on his af - flicted.


Allegro.
Migh-ty Je - ho-vah, ac-cept our prais-es, God our Fa-ther, O hear us, thy children;
Migh-ty Je - ho-vah, ac-cept our prais-es, God our Fa-ther, O hear us, thy children;
Un-to Thee we of-fer praise, Un-to Thee we of-fer praise, Un-to Thee we of-fer praise,
Un-to Thee we of-fer praise, Un-to Thee we of-fer praise, Unto Thee, Thee we of-fer praise,


For thy care to us thy chil - dren, For thy care to us thy chil - dren, And thy un - de - serv - ed
For thy care to us thy chil - dren, For thy care to us thy chil - dren, And thy un - de - serv - ed
mercies we will offer thee our thanks, we will offer, we will offer, we will of - fer, we of - fer thee our grateful thanks, we
mercies we will of - fer thee our thanks, we will offer, we will offer thee our thanks, we will of - fer thee our grateful thanks, we
we will of - fer, we will of-fer, we will of - fer, ve of - fer thee our grateful thanks, we


1st time.
2d time.
of - fer thee our grate - ful thanks, thanks, grate - ful thanks, grate - ful
of - fer thee our grate - ful thanks, thanks, grate - ful thanks, grate - ful
thanks, we of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks, our grate - ful thanks.
thanks, we of - fer thee our grate - ful thanks, we of - fer thee our grate - ful thanks, our grate - ful thanks.


SOLO.
Oh, sing prais - es to his ho - ly name, and re - joice in his mer - cy, Sing to
Him ..... with the lute and harp, Call up - on his name, And re - joice in
SOLO.
Him with thanksgiving and with gladness, O sing praises with joy and gladness, with thanksgiving and with gladness, O sing praises unto his name.
CHORUS.
with thanksgiving and with gladness, O sing praises, O sing praises with thanksgiving and with gladness,
with thanksgiving and with gladness, O sing praises, O sing praises with thanksgiving and with gladness,
with thanksgiving and with gladness, O sing praises, O sing praises with thanksgiving and with gladness,

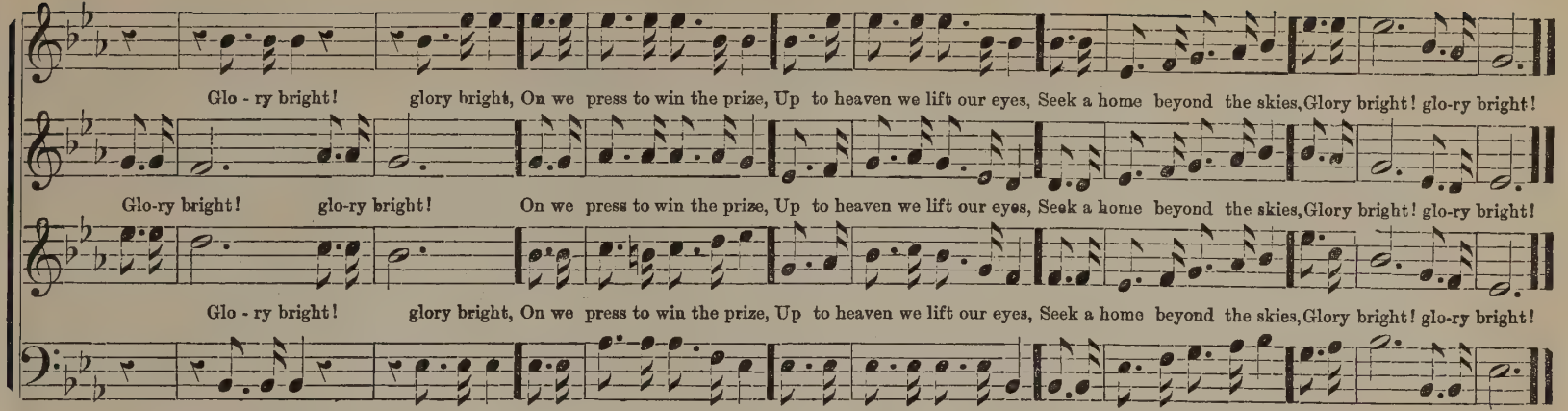

SOLO. Adagio.
O sing prais - es to his
Allegro.
name, Sing prais - es to his name, Sing prais - es to his ho - ly name, Sing prais - es to his name.
name, Sing prais - es to his name, Sing prais - es to his ho - ly name, Sing prais - es to his name.

GLORY BRIGHT.

Words by Rev. J. H. MARTIN. From "Good News," by permission. R. M. McINTOSH.

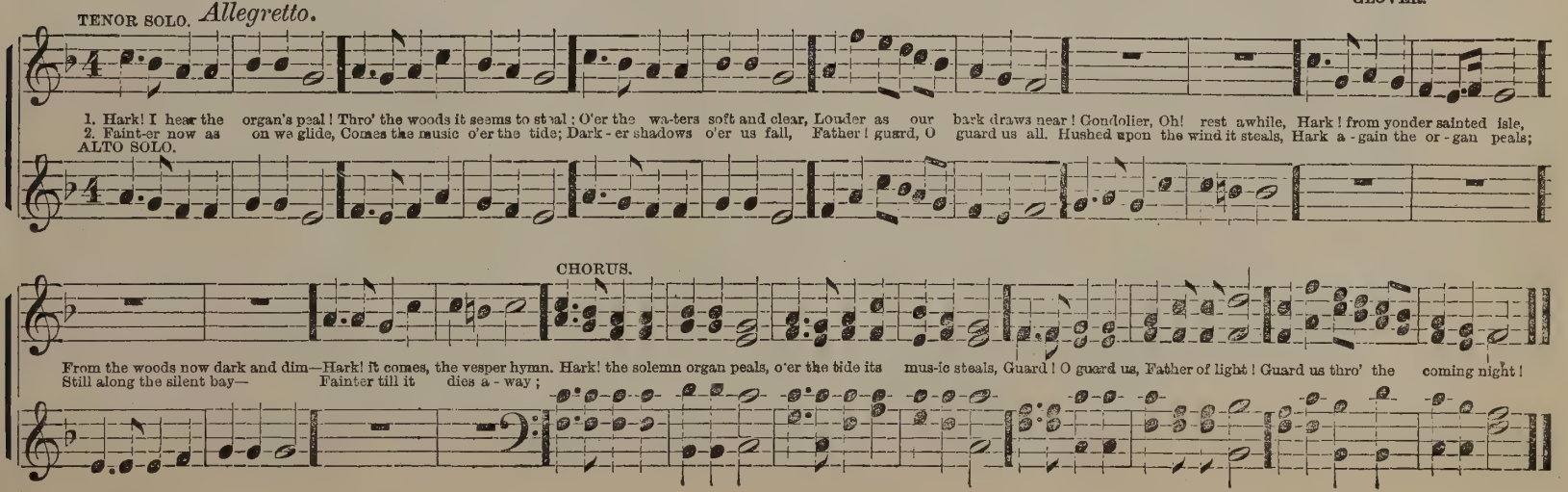
QUARTETTE. *Allegro.*

1. Seek the bright and shining shore, Forward go, for - ward go ! There to dwell for-ev - ermore, For-ward go, for-ward go! Pilgrim thro' the wilderness, 'Mid thy
2. Je - sus is thy guide and light, Forward go, for - ward go! He will make thy pathway bright, Forward go, for-ward go! He will be thy steadfast friend, On his
3. Thou shalt dwell with him above, Ev - er - more, ev - er - more! Thou shalt sing his pow'r and love Ev-er - more, ev - er - more! Thou a kingdom shalt receive, He a
CHORUS.
sor - row and distress, In thy journey onward press, Forward go! Glo - ry bright! glory bright, Crowns await the saints on high!
grace and strength depend, Be thou faithful to the end, Forward go! Glo - ry bright! glory bright! Crowns await the saints on high!
crown of life will give, In his presence thou shalt live, Ev-er - more! Glo - ry bright! glory bright, Crowns await the saints on high!


Glo - ry bright! glory bright, On we press to win the prize, Up to heaven we lift our eyes, Seek a home beyond the skies, Glory bright! glo-ry bright!
Glo-ry bright! glo-ry bright! On we press to win the prize, Up to heaven we lift our eyes, Seek a home beyond the skies, Glory bright! glo-ry bright!
Glo - ry bright! glory bright, On we press to win the prize, Up to heaven we lift our eyes, Seek a home beyond the skies, Glory bright! glo-ry bright!

THE VESPER HYMN.

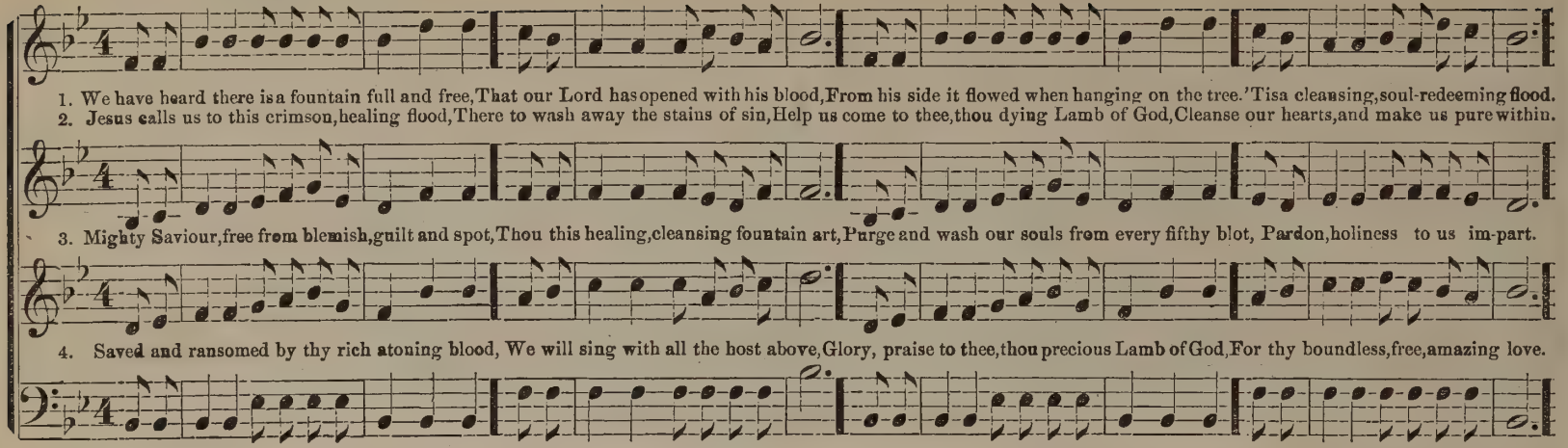
GLOVER.


TENOR SOLO. Allegretto.
1. Hark! I hear the organ's peal! Thro' the woods it seems to steal; O'er the wa-ters soft and clear, Louder as our bark draws near! Gondolier, Oh! rest awhile, Hark! from yonder sainted isle,
2. Faint-er now as on we glide, Comes the music o'er the tide; Dark-er shadows o'er us fall, Father! guard, O guard us all. Hushed upon the wind it steals, Hark a-gain the or-gan peals;
ALTO SOLO.
CHORUS.
From the woods now dark and dim—Hark! it comes, the vesper hymn. Hark! the solemn organ peals, o'er the tide its mus-ic steals, Guard! O guard us, Father of light! Guard us thro' the coming night!
Still along the silent bay— Fainter till it dies a-way;

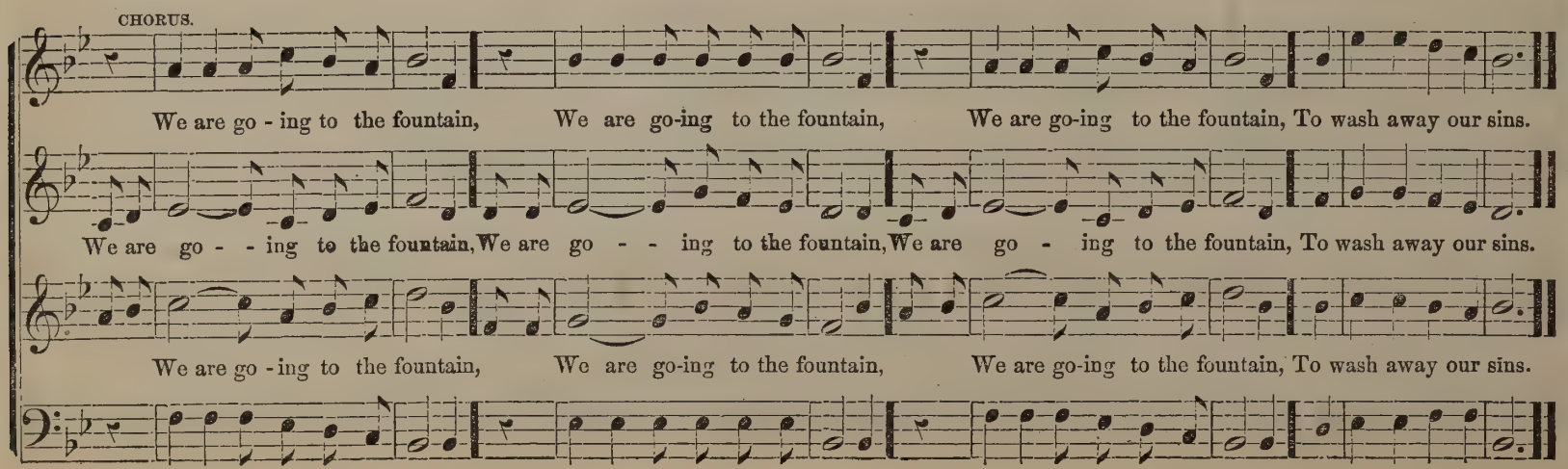
Going to the Fountain.

Words by Rev. J. H. MARTIN. From "Good News," by permission. Dr. A. B. EVERETT.

Moderato. QUARTETTE.


1. We have heard there is a fountain full and free, That our Lord has opened with his blood, From his side it flowed when hanging on the tree. 'Tis cleansing, soul-redeeming flood.
2. Jesus calls us to this crimson, healing flood, There to wash away the stains of sin, Help us come to thee, thou dying Lamb of God, Cleanse our hearts, and make us pure within.
3. Mighty Saviour, free from blemish, guilt and spot, Thou this healing, cleansing fountain art, Purge and wash our souls from every filthy blot, Pardon, holiness to us im-part.
4. Saved and ransomed by thy rich atoning blood, We will sing with all the host above, Glory, praise to thee, thou precious Lamb of God, For thy boundless, free, amazing love.

CHORUS.

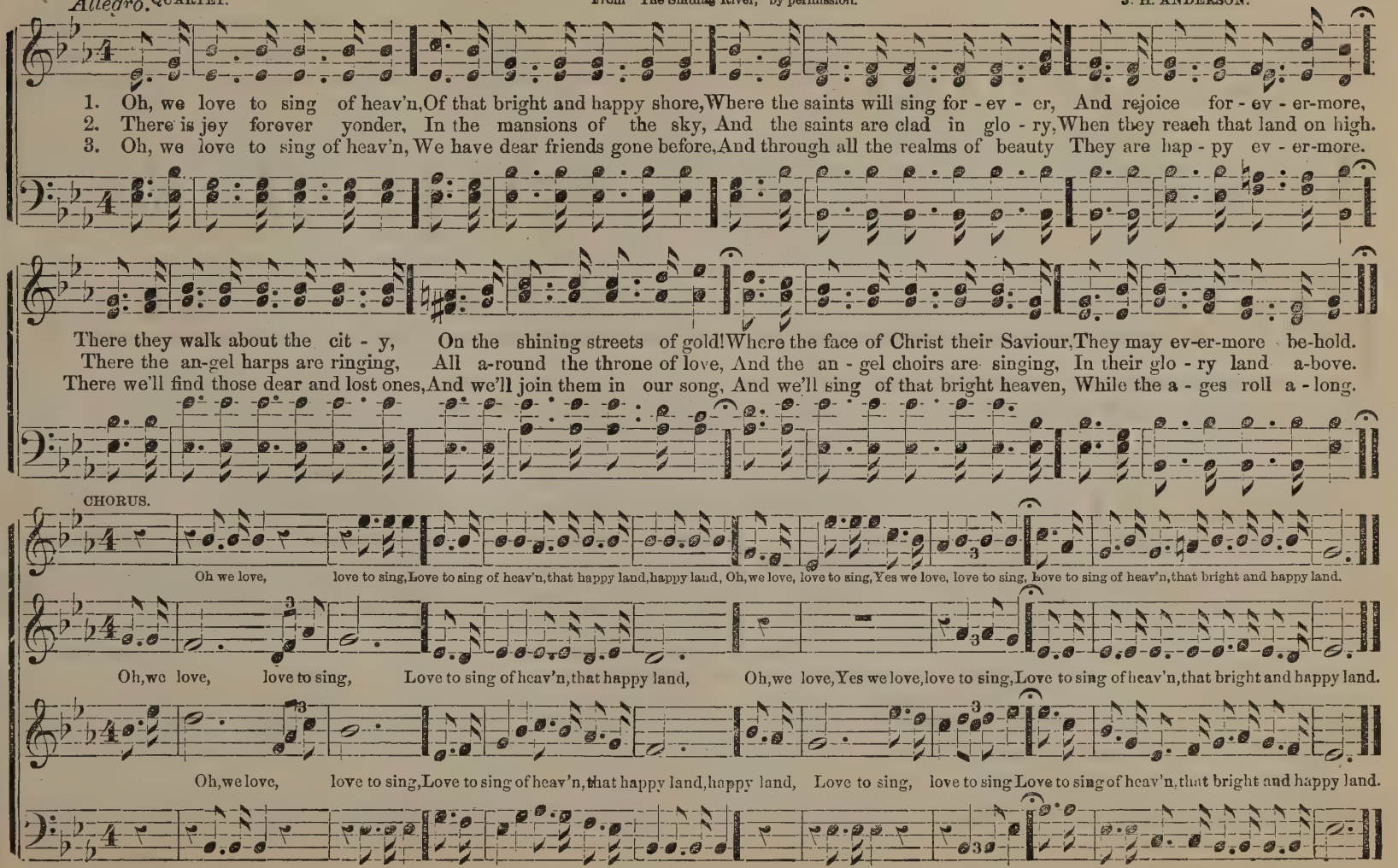

We are go - ing to the fountain, We are go-ing to the fountain, We are go-ing to the fountain, To wash away our sins.
We are go - - ing to the fountain, We are go - - ing to the fountain, We are go - ing to the fountain, To wash away our sins.
We are go - ing to the fountain, We are go-ing to the fountain, We are go-ing to the fountain, To wash away our sins.

We love to sing of Heaven.

Allegro. QUARTET.

From "The Shining River," by permission.

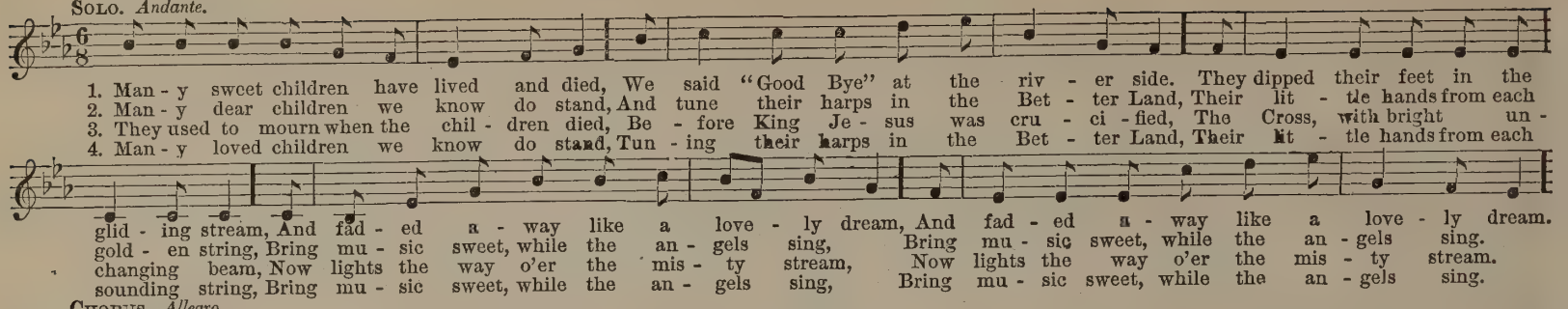
J. H. ANDERSON.


1. Oh, we love to sing of heav'n, Of that bright and happy shore, Where the saints will sing for - ev - er, And rejoice for - ev - er-more,
2. There is joy forever yonder, In the mansions of the sky, And the saints are clad in glo - ry, When they reach that land on high.
3. Oh, we love to sing of heav'n, We have dear friends gone before, And through all the realms of beauty They are hap - py ev - er-more.
There they walk about the cit - y, On the shining streets of gold! Where the face of Christ their Saviour, They may ev-er-more be-hold.
There the an-gel harps are ringing, All a-round the throne of love, And the an - gel choirs are singing, In their glo - ry land a-bove.
There we'll find those dear and lost ones, And we'll join them in our song, And we'll sing of that bright heaven, While the a - ges roll a - long.
CHORUS.
Oh we love, love to sing, Love to sing of heav'n, that happy land, happy land, Oh, we love, love to sing, Yes we love, love to sing, Love to sing of heav'n, that bright and happy land.
Oh, we love, love to sing, Love to sing of heav'n, that happy land, Oh, we love, Yes we love, love to sing, Love to sing of heav'n, that bright and happy land.
Oh, we love, love to sing, Love to sing of heav'n, that happy land, happy land, Love to sing, love to sing Love to sing of heav'n, that bright and happy land.

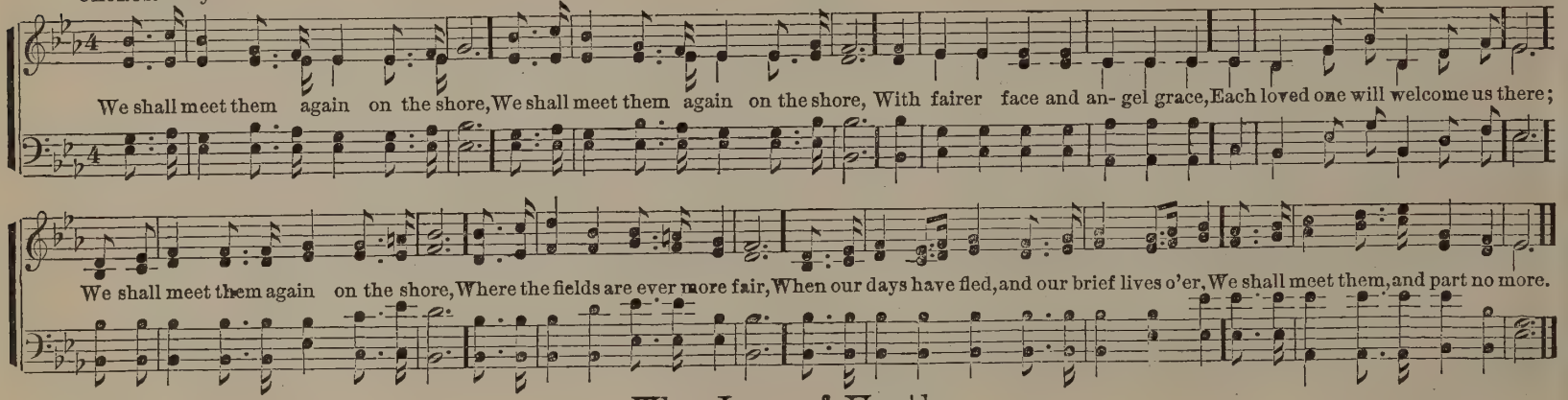
We Shall Meet Them Again.

Words by J. C. JOHNSON. A. N. JOHNSON.

SOLO. *Andante.*


1. Man - y sweet children have lived and died, We said "Good Bye" at the riv - er side. They dipped their feet in the
2. Man - y dear children we know do stand, And tune their harps in the Bet - ter Land, Their lit - tle hands from each
3. They used to mourn when the chil - dren died, Be - fore King Je - sus was cru - ci - fied, The Cross, with bright un -
4. Man - y loved children we know do stand, Tun - ing their harps in the Bet - ter Land, Their lit - tle hands from each
glid - ing stream, And fad - ed a - way like a love - ly dream, And fad - ed a - way like a love - ly dream.
gold - en string, Bring mu - sic sweet, while the an - gels sing, Bring mu - sic sweet, while the an - gels sing.
changing beam, Now lights the way o'er the mis - ty stream, Now lights the way o'er the mis - ty stream.
sounding string, Bring mu - sic sweet, while the an - gels sing, Bring mu - sic sweet, while the an - gels sing.

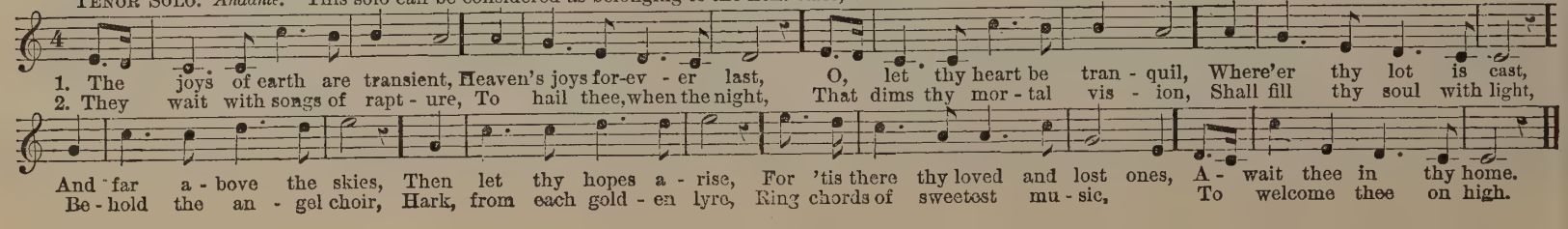
CHORUS. *Allegro.*


We shall meet them again on the shore, We shall meet them again on the shore, With fairer face and an- gel grace, Each loved one will welcome us there;
We shall meet them again on the shore, Where the fields are ever more fair, When our days have fled, and our brief lives o'er, We shall meet them, and part no more.

The Joys of Earth.

Words by J. C. JOHNSON. SCOTCH AIR.

TENOR SOLO. *Andante.* This solo can be considered as belonging to the next tune, if desired.


1. The joys of earth are transient, Heaven's joys for-ev - er last, O, let thy heart be tran - quil, Where'er thy lot is cast,
2. They wait with songs of rapt - ure, To hail thee, when the night, That dims thy mor - tal vis - ion, Shall fill thy soul with light,
And far a - bove the skies, Then let thy hopes a - rise, For 'tis there thy loved and lost ones, A - wait thee in thy home.
Be - hold the an - gel choir, Hark, from each gold - en lyre, Ring chords of sweetest mu - sic, To welcome thee on high.

Beautiful Zion.

Allegretto.

A. N. JOHNSON.

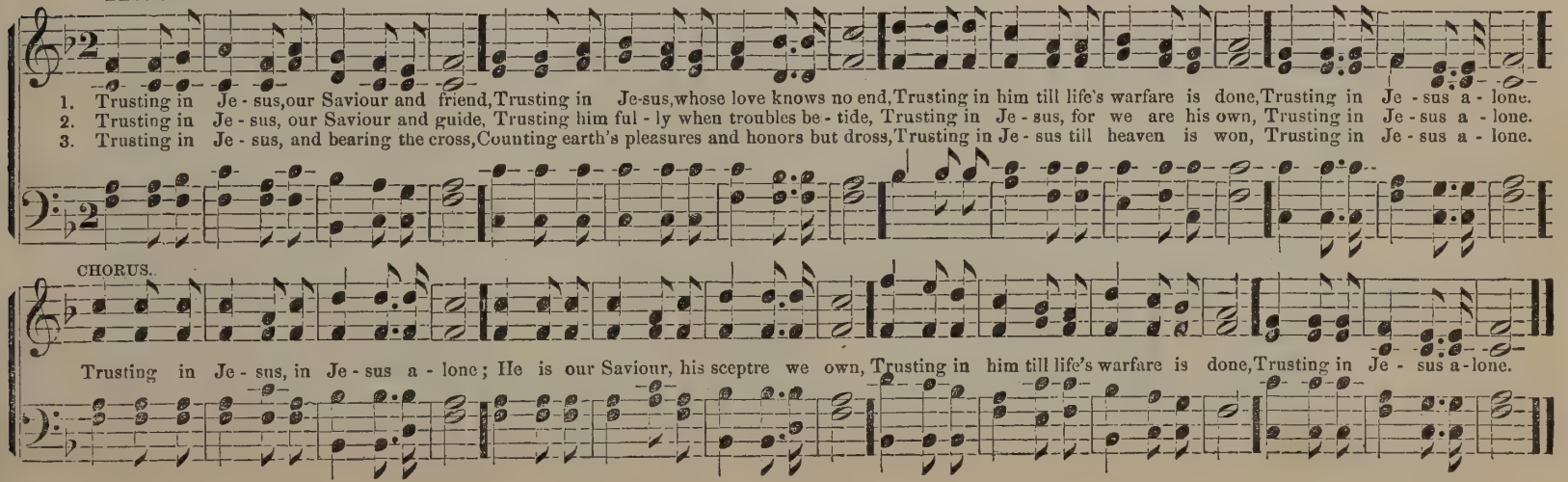
1. Beautiful Zi - on, built a - bove! Beautiful cit - y, that I love! Beauti - ful gates of pearly white! Beauti-ful temple, God its light.
Beautiful trees for-ev - er there! Beautiful fruits they always bear! Beauti - ful riv - ers gliding by! Beauti-ful fountains, nev-er dry!
2. Beautiful light, without the sun! Beauti-ful day, re - volving on! Beau-ti ful worlds on worlds untold! Beauti-ful streets of shining gold!
Beautiful heaven, where all is light! Beautiful angels, clothed in white! Beauti-ful songs that never tire! Beauti-ful harps thro' all the choir!

Trusting in Jesus.

Words by Rev. E. A. HOFFMAN.

Moderato. QUARTETTE.

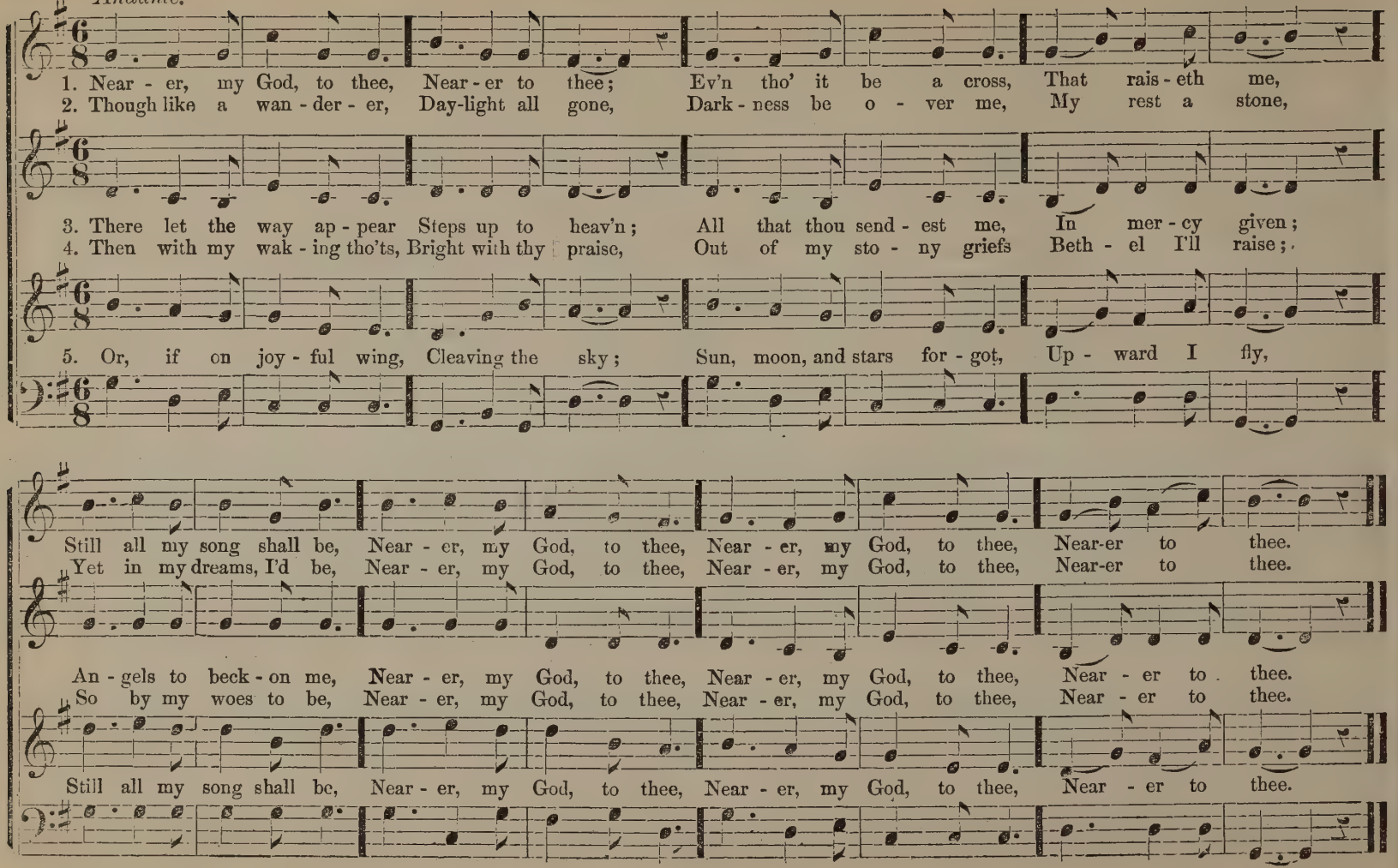
E. L. JOHNSON.


1. Trusting in Je - sus, our Saviour and friend, Trusting in Je-sus, whose love knows no end, Trusting in him till life's warfare is done, Trusting in Je - sus a - lone.
2. Trusting in Je - sus, our Saviour and guide, Trusting him ful - ly when troubles be - tide, Trusting in Je - sus, for we are his own, Trusting in Je - sus a - lone.
3. Trusting in Je - sus, and bearing the cross, Counting earth's pleasures and honors but dross, Trusting in Je - sus till heaven is won, Trusting in Je - sus a - lone.
CHORUS.
Trusting in Je - sus, in Je - sus a - lone; He is our Saviour, his sceptre we own, Trusting in him till life's warfare is done, Trusting in Je - sus a - lone.

Nearer, my God.

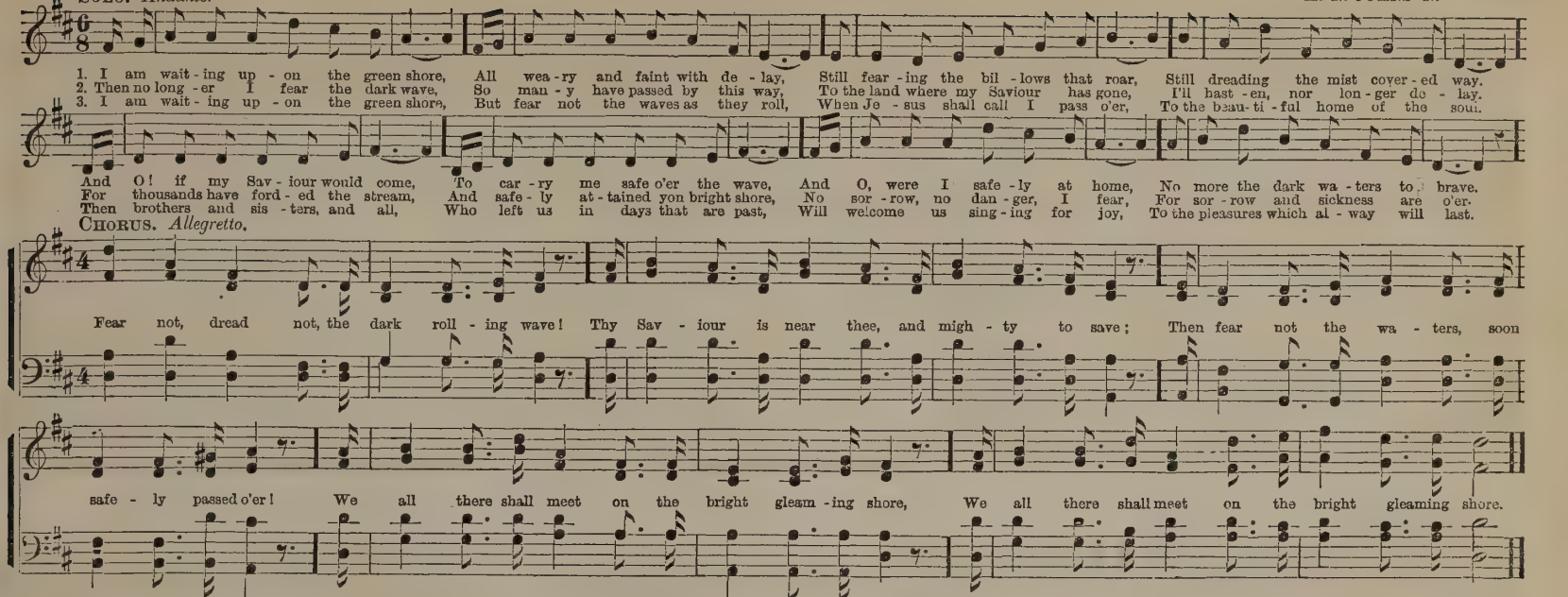
DR. L. MASON.

Andante.


1. Near - er, my God, to thee, Near - er to thee; Ev'n tho' it be a cross, That rais - eth me,
2. Though like a wan - der - er, Day-light all gone, Dark - ness be o - ver me, My rest a stone,
3. There let the way ap - pear Steps up to heav'n; All that thou send - est me, In mer - cy given;
4. Then with my wak - ing tho'ts, Bright with thy praise, Out of my sto - ny griefs Beth - el I'll raise;
5. Or, if on joy - ful wing, Cleaving the sky; Sun, moon, and stars for - got, Up - ward I fly,
Still all my song shall be, Near - er, my God, to thee, Near - er, my God, to thee, Near-er to thee.
Yet in my dreams, I'd be, Near - er, my God, to thee, Near - er, my God, to thee, Near-er to thee.
An - gels to beck - on me, Near - er, my God, to thee, Near - er, my God, to thee, Near - er to thee.
So by my woes to be, Near - er, my God, to thee, Near - er, my God, to thee, Near - er to thee.
Still all my song shall be, Near - er, my God, to thee, Near - er, my God, to thee, Near - er to thee.

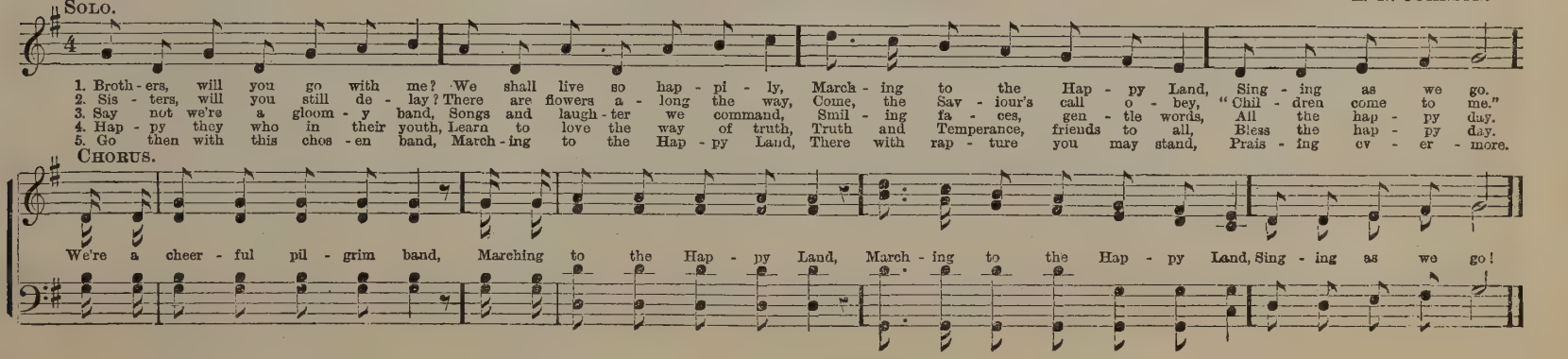
The Green Shore.

Words by J. C. JOHNSON. A. N. JOHNSON.


SOLO. Andante.
1. I am wait-ing up-on the green shore, All wea-ry and faint with de-lay, Still fear-ing the bil-lows that roar, Still dreading the mist cover-ed way.
2. Then no long-er I fear the dark wave, So man-y have passed by this way, To the land where my Saviour has gone, I'll hast-en, nor lon-ger de-lay.
3. I am wait-ing up-on the green shore, But fear not the waves as they roll, When Je-sus shall call I pass o'er, To the beau-ti-ful home of the soul.
And O! if my Sav-iour would come, To car-ry me safe o'er the wave, And O, were I safe-ly at home, No more the dark wa-ters to brave.
For thousands have ford-ed the stream, And safe-ly at-tained yon bright shore, No sor-row, no dan-ger, I fear, For sor-row and sickness are o'er.
Then brothers and sis-ters, and all, Who left us in days that are past, Will welcome us sing-ing for joy, To the pleasures which al-way will last.
CHORUS. Allegretto.
Fear not, dread not, the dark roll-ing wave! Thy Sav-iour is near thee, and migh-ty to save; Then fear not the wa-ters, soon
safe-ly passed o'er! We all there shall meet on the bright gleam-ing shore, We all there shall meet on the bright gleaming shore.

We'er a Cheerful Band.

Words by J. C. JOHNSON. A. N. JOHNSON.


SOLO.
1. Broth-ers, will you go with me? We shall live so hap-pi-ly, March-ing to the Hap-py Land, Sing-ing as we go.
2. Sis-ters, will you still de-lay? There are flowers a-long the way, Come, the Sav-iour's call o-bey, "Chil-dren come to me."
3. Say not we're a gloom-y band, Songs and laugh-ter we command, Smil-ing fa-ces, gen-tle words, All the hap-py day.
4. Hap-py they who in their youth, Learn to love the way of truth, Truth and Temperance, friends to all, Bless the hap-py day.
5. Go then with this chos-en band, March-ing to the Hap-py Land, There with rap-ture you may stand, Prais-ing ev-er-more.
CHORUS.
We're a cheer-ful pil-grim band, Marching to the Hap-py Land, March-ing to the Hap-py Land, Sing-ing as we go!

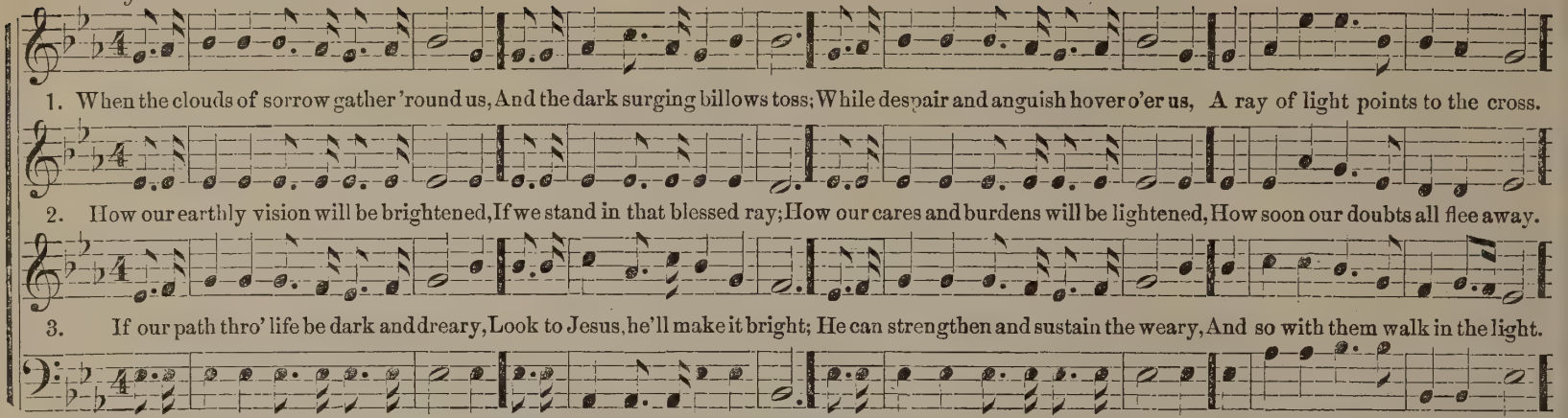
In the Sunlight.

Words by M. L. WILEY.

W. T. WILEY.

Allegretto. QUARTETTE.

From "The River of Life," by permission.



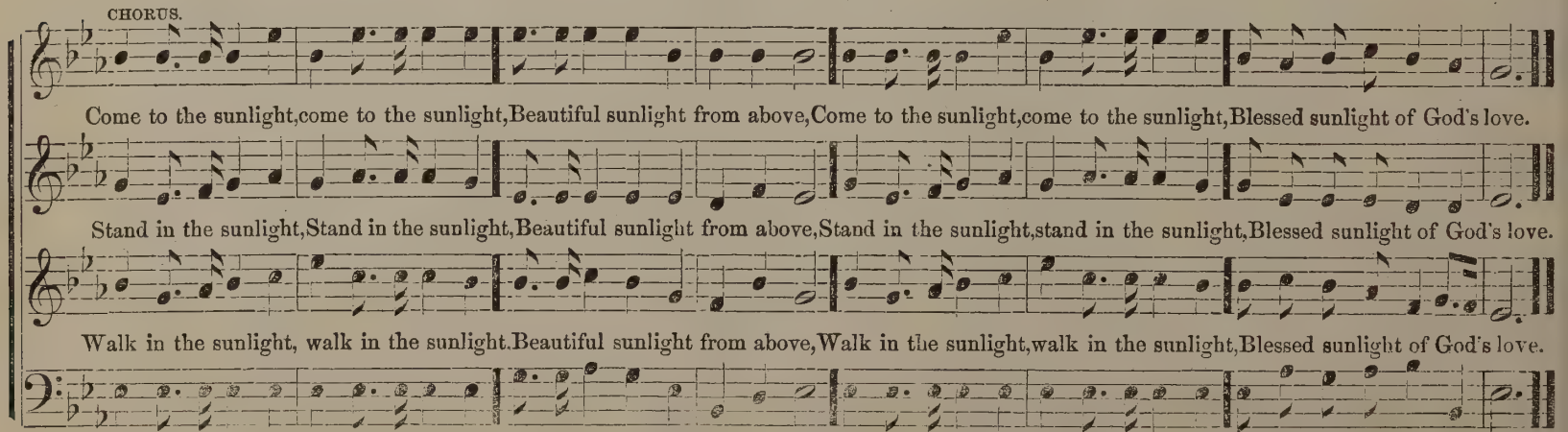
1. When the clouds of sorrow gather 'round us, And the dark surging billows toss; While despair and anguish hover o'er us, A ray of light points to the cross.

2. How our earthly vision will be brightened, If we stand in that blessed ray; How our cares and burdens will be lightened, How soon our doubts all flee away.

3. If our path thro' life be dark and dreary, Look to Jesus, he'll make it bright; He can strengthen and sustain the weary, And so with them walk in the light.

4. When we've crossed the cold and silent river, And we stand on the golden strand; With our Saviour we shall then forever, Dwell in the light of that blest land.

CHORUS.



Come to the sunlight, come to the sunlight, Beautiful sunlight from above, Come to the sunlight, come to the sunlight, Blessed sunlight of God's love.

Stand in the sunlight, Stand in the sunlight, Beautiful sunlight from above, Stand in the sunlight, stand in the sunlight, Blessed sunlight of God's love.

Walk in the sunlight, walk in the sunlight. Beautiful sunlight from above, Walk in the sunlight, walk in the sunlight, Blessed sunlight of God's love.

Dwell in the sunlight, dwell in the sunlight, Beautiful sunlight from above, Dwell in the sunlight, dwell in the sunlight, Blessed sunlight of God's love.

The Sabbath Bells.

Words by J. C. JOHNSON. A. N. JOHNSON.

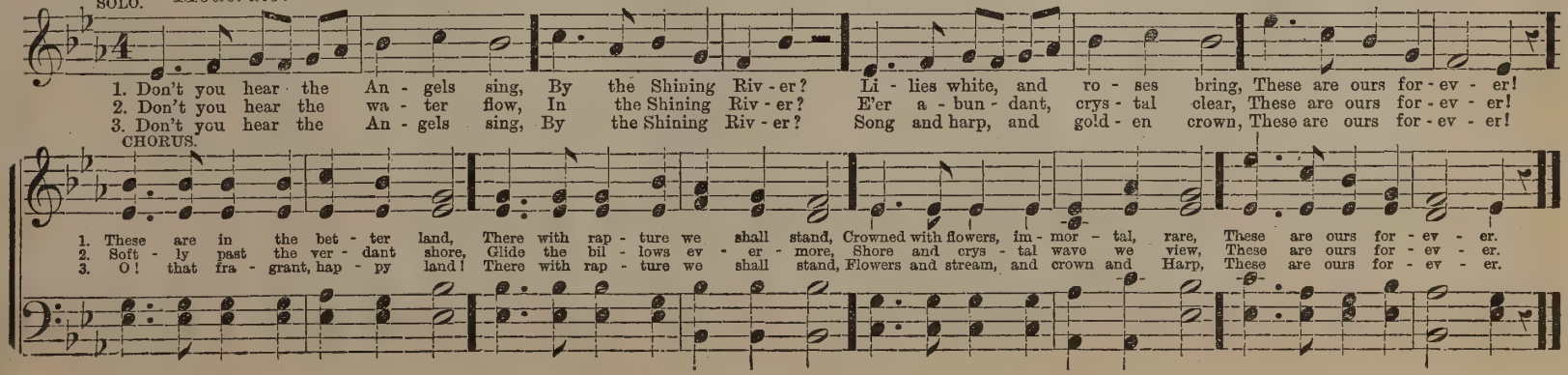
SOLO. *Allegro.*

1. O how cheer - ful the day When the bright Sabbath ray Gilds the mountains, the woodlands and dells, Then sweet anthems we raise,
2. O how sweet 'tis to raise, Songs of pleas - ure and praise, With our pa - rents, our teach - ers, and friends, And sweet mu - sic floats high,
3. O the bells! we are told, In that ci - ty of gold, Full oft - en for joy do they ring, When new com - ers a - wait,
4. So while wait - ing be - low, You and I may be - stow, Fa - vors rich on the souls that are near, If they first should a - rise
On this day of all days, And we list to the dear Sab - bath bells, We list to the dear Sab - bath bells.
Through the door of the sky, To the great - est and best of all friends, The great - est and best of all friends.
At the wide o - pen gate, While bright an - gels their wel - com - ing sing, Bright an - gels their wel - com - ing sing.
To that home in the skies, They'll be wait - ing our com - ing to cheer, Be wait - ing our com - ing to cheer.
CHORUS.
O the bells! O the bells! How their rich music swells, Calling come, come, come praise the Lord! To his house, children haste, As the home you like best, He's the Father forever adored, The Father forever adored.

The Shining River.

Words by J. C. JOHNSON. A. N. JOHNSON.

SOLO. *Moderato.*

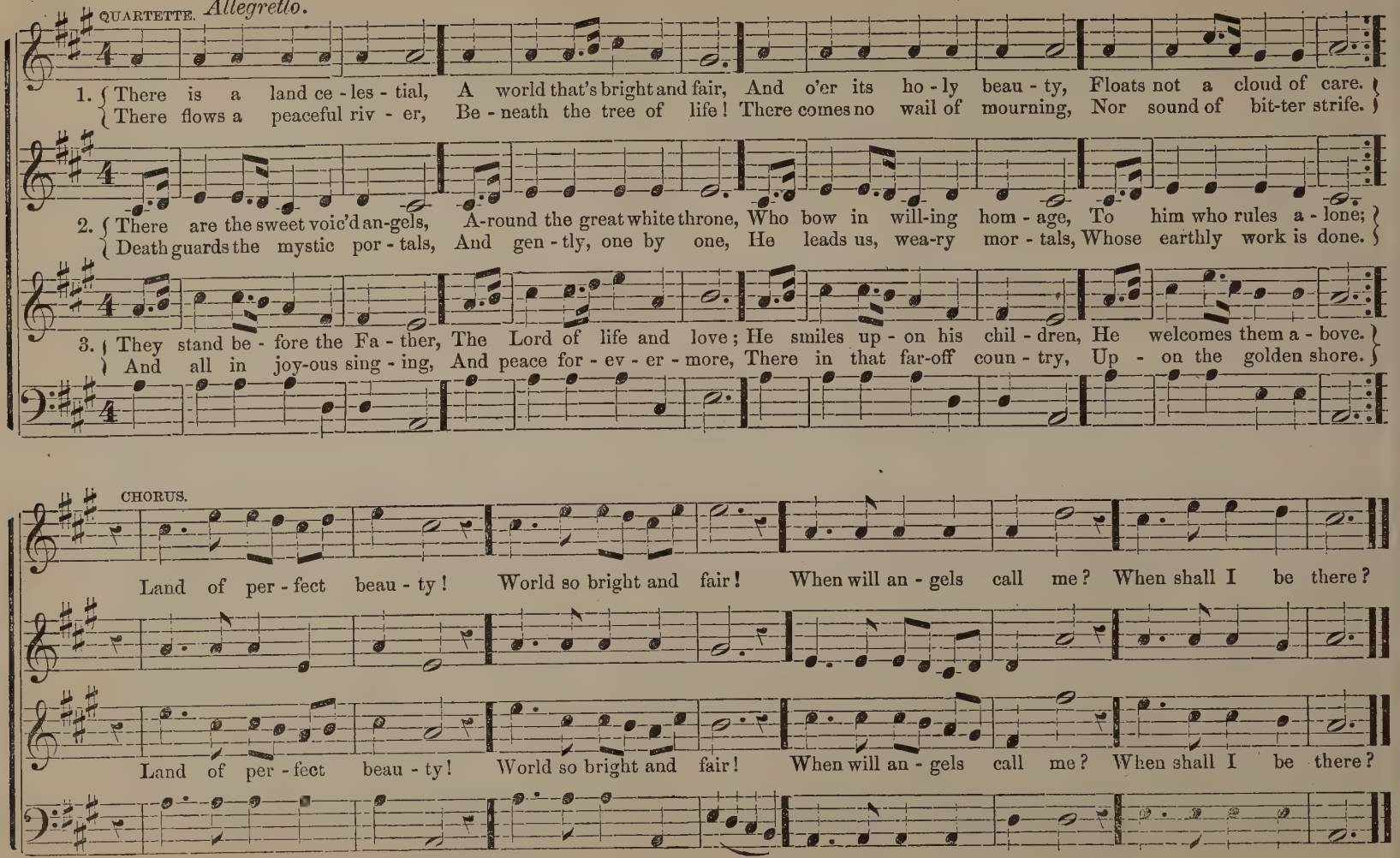

1. Don't you hear the An - gels sing, By the Shining Riv - er? Li - lies white, and ro - ses bring, These are ours for - ev - er!
2. Don't you hear the wa - ter flow, In the Shining Riv - er? E'er a - bun - dant, crys - tal clear, These are ours for - ev - er!
3. Don't you hear the An - gels sing, By the Shining Riv - er? Song and harp, and gold - en crown, These are ours for - ev - er!
CHORUS.
1. These are in the bet - ter land, There with rap - ture we shall stand, Crowned with flowers, im - mor - tal, rare, These are ours for - ev - er.
2. Soft - ly past the ver - dant shore, Glide the bil - lows ev - er - more, Shore and crys - tal wave we view, These are ours for - ev - er.
3. O! that fra - grant, hap - py land! There with rap - ture we shall stand, Flowers and stream, and crown and Harp, These are ours for - ev - er.

The Land Celestial.

Words by FANNY CROSBY.

From "Pearly Gates," by permission.

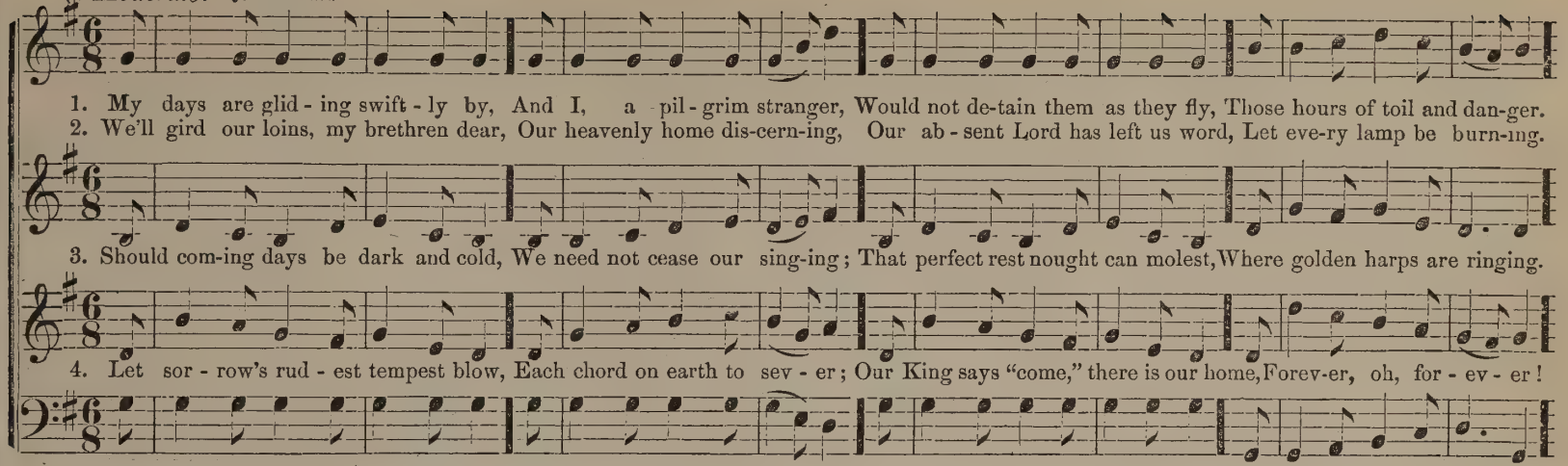
J. H. ROSECRANS.


QUARTETTE. Allegretto.
1. There is a land ce - les - tial, A world that's bright and fair, And o'er its ho - ly beau - ty, Floats not a cloud of care.
There flows a peaceful riv - er, Be - neath the tree of life! There comes no wail of mourning, Nor sound of bit-ter strife.
2. There are the sweet voic'd an-gels, A-round the great white throne, Who bow in will-ing hom - age, To him who rules a - lone;
Death guards the mystic por - tals, And gen - tly, one by one, He leads us, wea-ry mor - tals, Whose earthly work is done.
3. They stand be - fore the Fa - ther, The Lord of life and love; He smiles up - on his chil - dren, He welcomes them a - bove.
And all in joy-ous sing - ing, And peace for - ev - er - more, There in that far-off coun - try, Up - on the golden shore.
CHORUS.
Land of per - fect beau - ty! World so bright and fair! When will an - gels call me? When shall I be there?
Land of per - fect beau - ty! World so bright and fair! When will an - gels call me? When shall I be there?

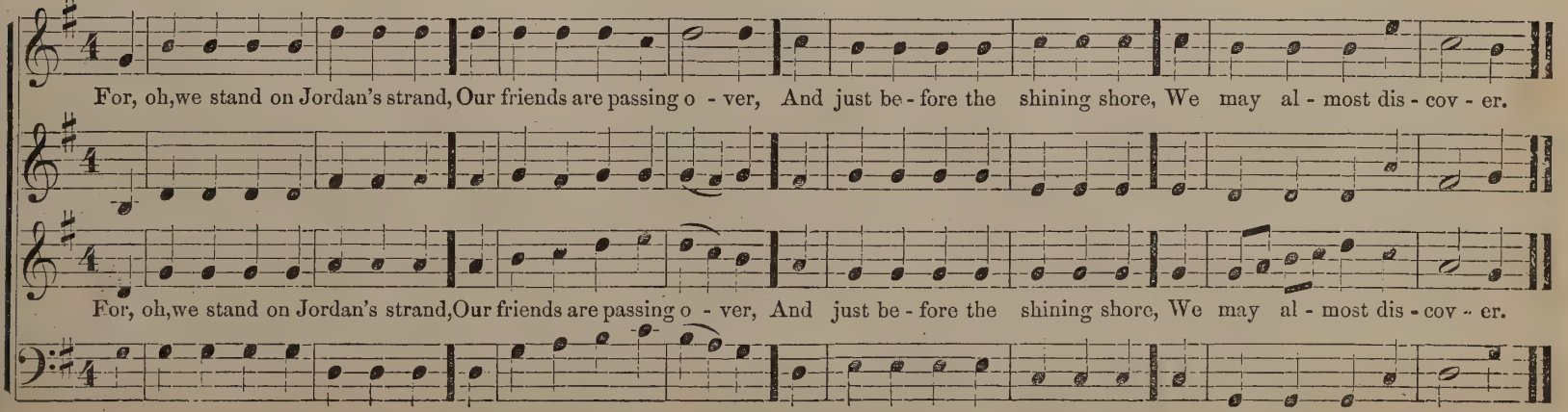
My days are gliding swiftly by.

A. N. JOHNSON.

Moderato. QUARTETTE.


1. My days are glid - ing swift - ly by, And I, a pil - grim stranger, Would not de-tain them as they fly, Those hours of toil and dan-ger.
2. We'll gird our loins, my brethren dear, Our heavenly home dis-cern-ing, Our ab - sent Lord has left us word, Let eve-ry lamp be burn-ing.
3. Should com-ing days be dark and cold, We need not cease our sing-ing; That perfect rest nought can molest, Where golden harps are ringing.
4. Let sor - row's rud - est tempest blow, Each chord on earth to sev - er; Our King says "come," there is our home, Forev-er, oh, for - ev - er!

CHORUS.


For, oh, we stand on Jordan's strand, Our friends are passing o - ver, And just be - fore the shining shore, We may al - most dis - cov - er.
For, oh, we stand on Jordan's strand, Our friends are passing o - ver, And just be - fore the shining shore, We may al - most dis - cov - er.

Happy Hour.

From "The Shining River," by permission.

W. O. PERKINS.

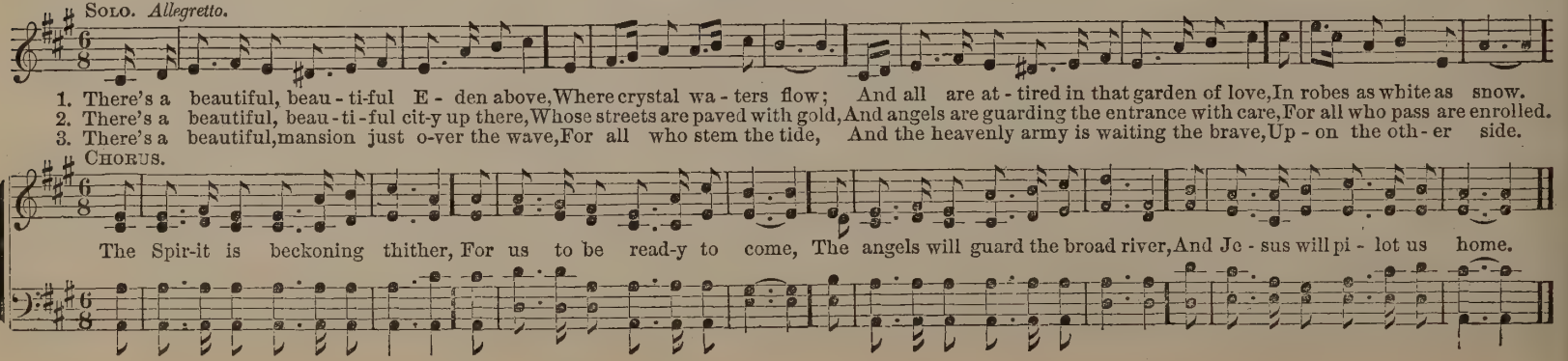
Solo. Andante.
1. When the twilight soft - ly clos - es, On the ho - ly Sabbath day, And all nature calm re - pos - es, Oh, how sweet this hour to pray.
2. Words of truth and heaven's wis - dom, Have we treasured thro' the day; Now to learn the sacred les - son, For thy grace we'll humbly pray.
3. When our life grows dark around us, And the clouds of sorrow lower, Memories sweet will lin - ger near us, Of this ho - ly Sabbath hour.
Happy hour! Happy hour! When our hearts to heaven can soar, How we love the peaceful shadows, Of the twilight Sabbath hour.
Happy hour! Happy hour' When our hearts to heaven can soar; How we love the peaceful shad - ows, Of the twilight Sabbath hour.
Happy hour! Happy hour! When our hearts to heaven can soar, How we love the peaceful shadows, Of the twilight Sabbath hour.

The Beautiful Shore.

Words by C. H. GEORGE.

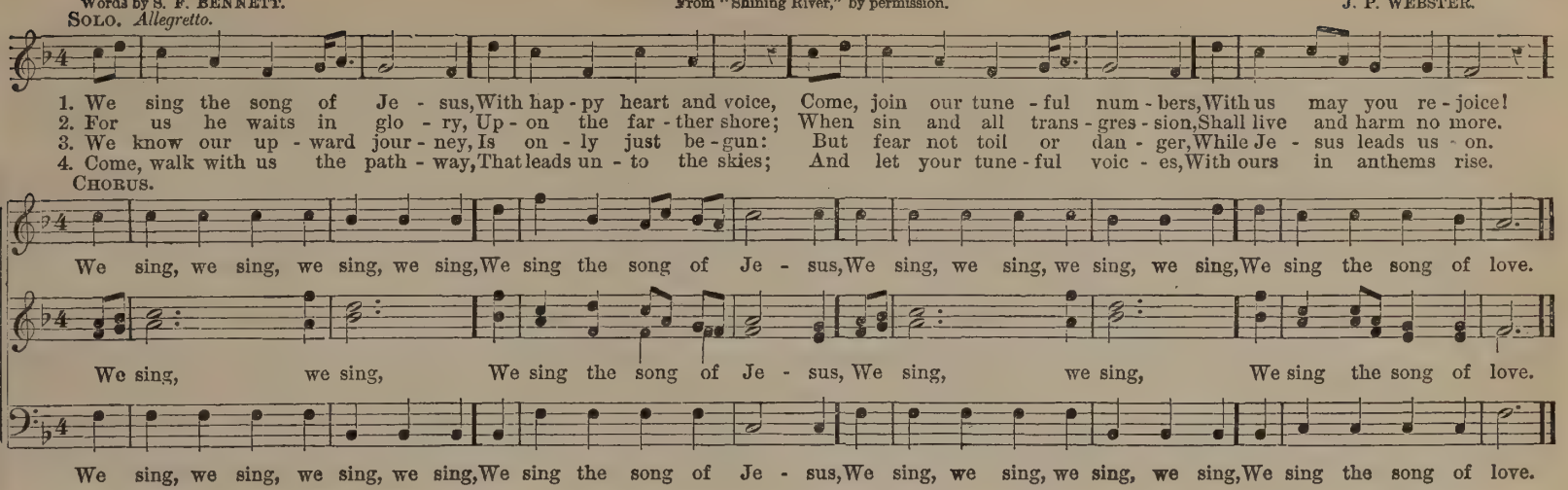
From "The Shining River," by permission.

D. A. FRENCH.


Solo. Allegretto.
1. There's a beautiful, beau - ti-ful E - den above, Where crystal wa - ters flow; And all are at - tired in that garden of love, In robes as white as snow.
2. There's a beautiful, beau - ti - ful cit-y up there, Whose streets are paved with gold, And angels are guarding the entrance with care, For all who pass are enrolled.
3. There's a beautiful, mansion just o-ver the wave, For all who stem the tide, And the heavenly army is waiting the brave, Up - on the oth - er side.
Chorus.
The Spir-it is beckoning thither, For us to be read-y to come, The angels will guard the broad river, And Je - sus will pi - lot us home.

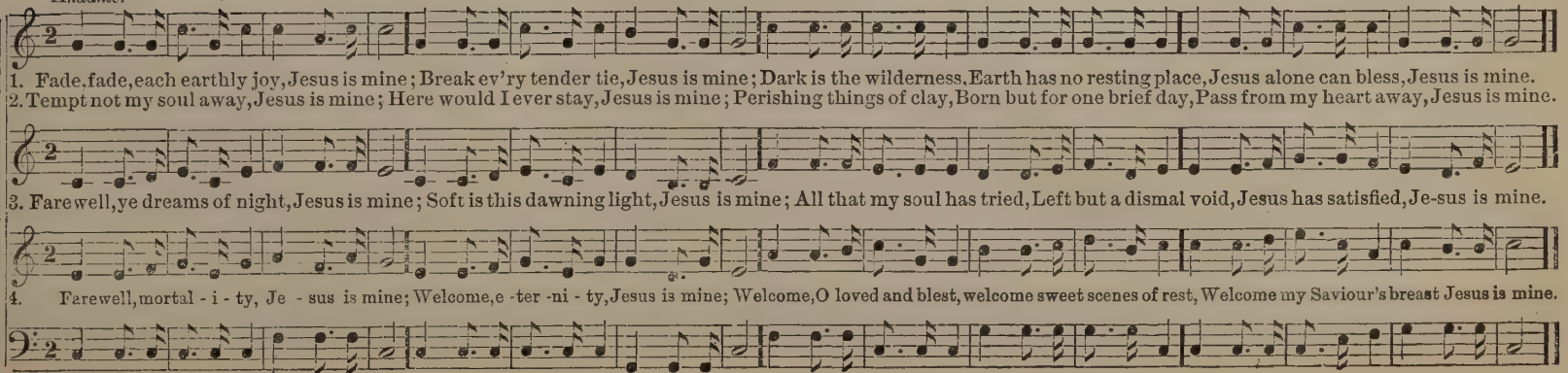
The Song of Jesus.

Words by S. F. BENNETT. From "Shining River," by permission. J. P. WEBSTER.


SOLO. Allegretto.
1. We sing the song of Je - sus, With hap - py heart and voice, Come, join our tune - ful num - bers, With us may you re - joice!
2. For us he waits in glo - ry, Up - on the far - ther shore; When sin and all trans - gres - sion, Shall live and harm no more.
3. We know our up - ward jour - ney, Is on - ly just be - gun: But fear not toil or dan - ger, While Je - sus leads us on.
4. Come, walk with us the path - way, That leads un - to the skies; And let your tune - ful voic - es, With ours in anthems rise.
CHORUS.
We sing, we sing, we sing, we sing, We sing the song of Je - sus, We sing, we sing, we sing, we sing, We sing the song of love.
We sing, we sing, We sing the song of Je - sus, We sing, we sing, We sing the song of love.
We sing, we sing, we sing, we sing, We sing the song of Je - sus, We sing, we sing, we sing, we sing, We sing the song of love.

Jesus Is Mine.

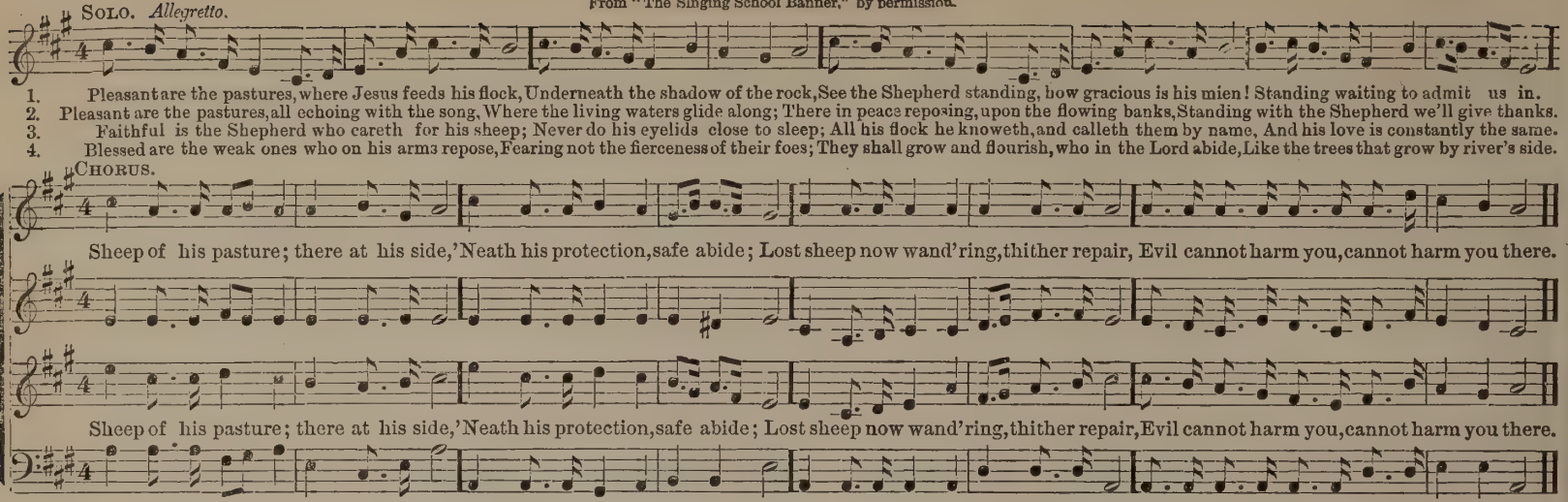
From "Pearly Gates," by permission. J. H. ROSECRANS.


Andante.
1. Fade, fade, each earthly joy, Jesus is mine; Break ev'ry tender tie, Jesus is mine; Dark is the wilderness, Earth has no resting place, Jesus alone can bless, Jesus is mine.
2. Tempt not my soul away, Jesus is mine; Here would I ever stay, Jesus is mine; Perishing things of clay, Born but for one brief day, Pass from my heart away, Jesus is mine.
3. Farewell, ye dreams of night, Jesus is mine; Soft is this dawning light, Jesus is mine; All that my soul has tried, Left but a dismal void, Jesus has satisfied, Je-sus is mine.
4. Farewell, mortal - i - ty, Je - sus is mine; Welcome, e - ter - ni - ty, Jesus is mine; Welcome, O loved and blest, welcome sweet scenes of rest, Welcome my Saviour's breast Jesus is mine.

Pleasant are the Pastures.

From "The Singing School Banner," by permission.

J. H. TENNEY.

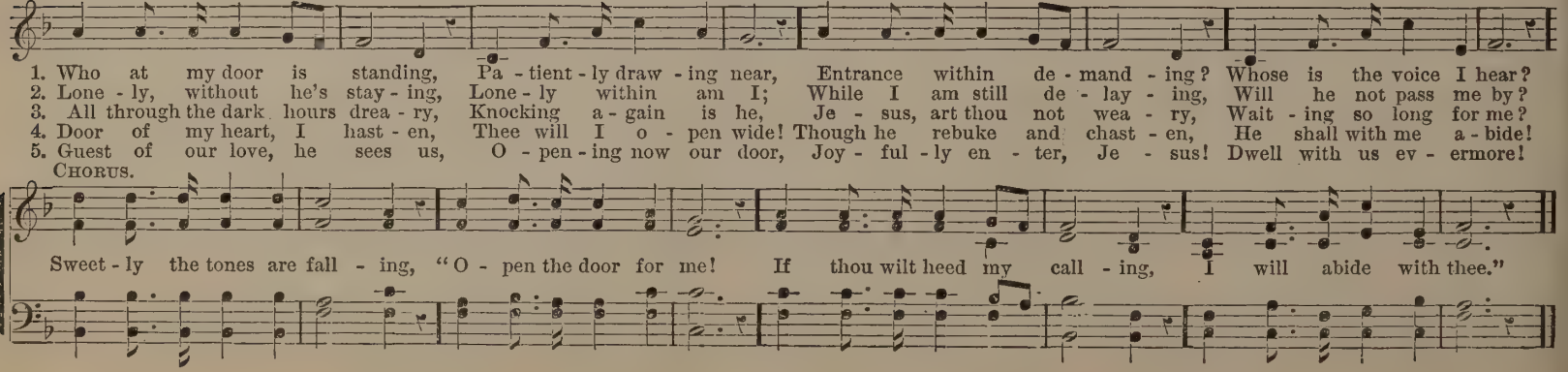

Solo. Allegretto.
1. Pleasant are the pastures, where Jesus feeds his flock, Underneath the shadow of the rock, See the Shepherd standing, how gracious is his mien! Standing waiting to admit us in.
2. Pleasant are the pastures, all echoing with the song, Where the living waters glide along; There in peace reposing, upon the flowing banks, Standing with the Shepherd we'll give thanks.
3. Faithful is the Shepherd who careth for his sheep; Never do his eyelids close to sleep; All his flock he knoweth, and calleth them by name, And his love is constantly the same.
4. Blessed are the weak ones who on his arms repose, Fearing not the fierceness of their foes; They shall grow and flourish, who in the Lord abide, Like the trees that grow by river's side.
Chorus.
Sheep of his pasture; there at his side, 'Neath his protection, safe abide; Lost sheep now wand'ring, thither repair, Evil cannot harm you, cannot harm you there.
Sheep of his pasture; there at his side, 'Neath his protection, safe abide; Lost sheep now wand'ring, thither repair, Evil cannot harm you, cannot harm you there.

Knocking at the Door.

Words by Mrs. M. B. C. SLADE.

From "Good News," by permission.

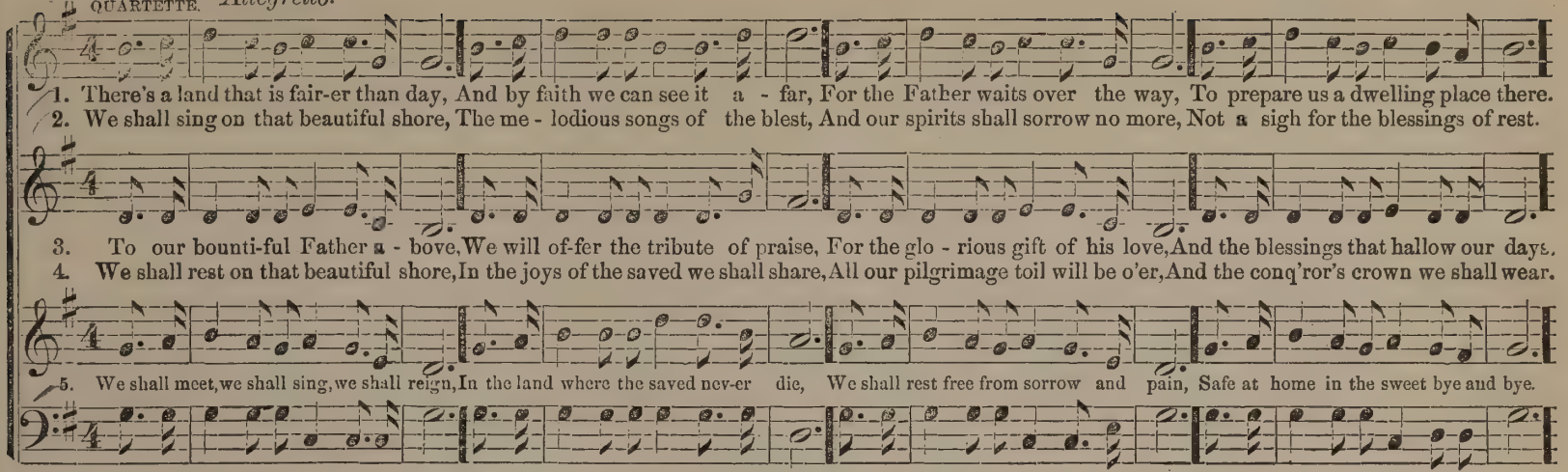
Dr. A. B. EVERETT.


1. Who at my door is standing, Pa - tient - ly draw - ing near, Entrance within de - mand - ing? Whose is the voice I hear?
2. Lone - ly, without he's stay - ing, Lone - ly within am I; While I am still de - lay - ing, Will he not pass me by?
3. All through the dark hours drea - ry, Knocking a - gain is he, Je - sus, art thou not wea - ry, Wait - ing so long for me?
4. Door of my heart, I hast - en, Thee will I o - pen wide! Though he rebuke and chast - en, He shall with me a - bide!
5. Guest of our love, he sees us, O - pen - ing now our door, Joy - ful - ly en - ter, Je - sus! Dwell with us ev - ermore!
Chorus.
Sweet - ly the tones are fall - ing, "O - pen the door for me! If thou wilt heed my call - ing, I will abide with thee."

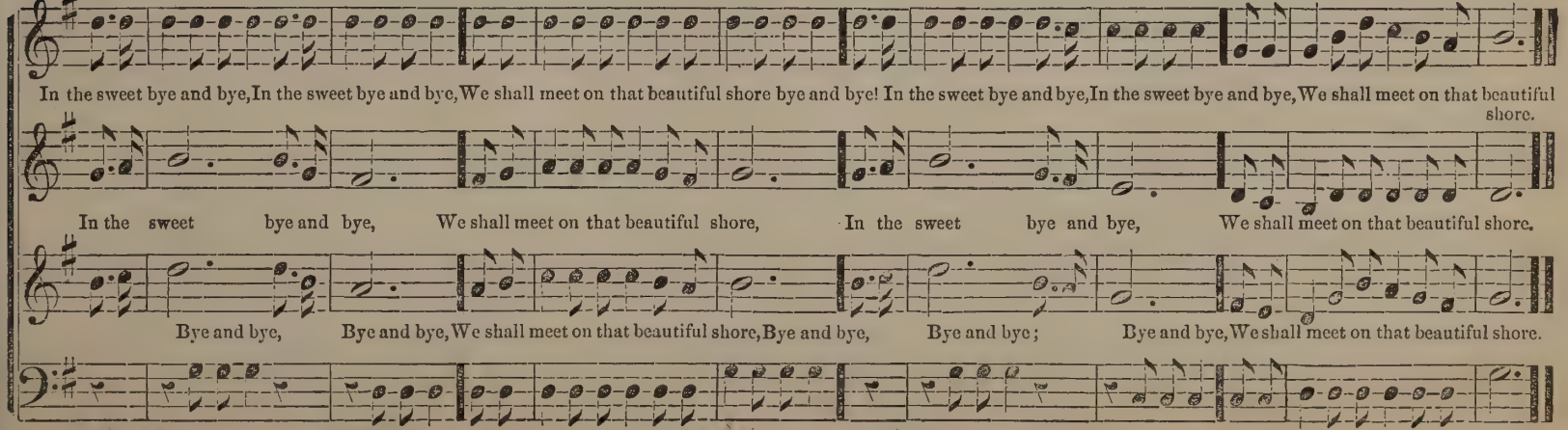
Sweet bye and bye.

Words by S. F. BENNETT. J. P. WEBSTER. By permission.

QUARTETTE. *Allegretto.*

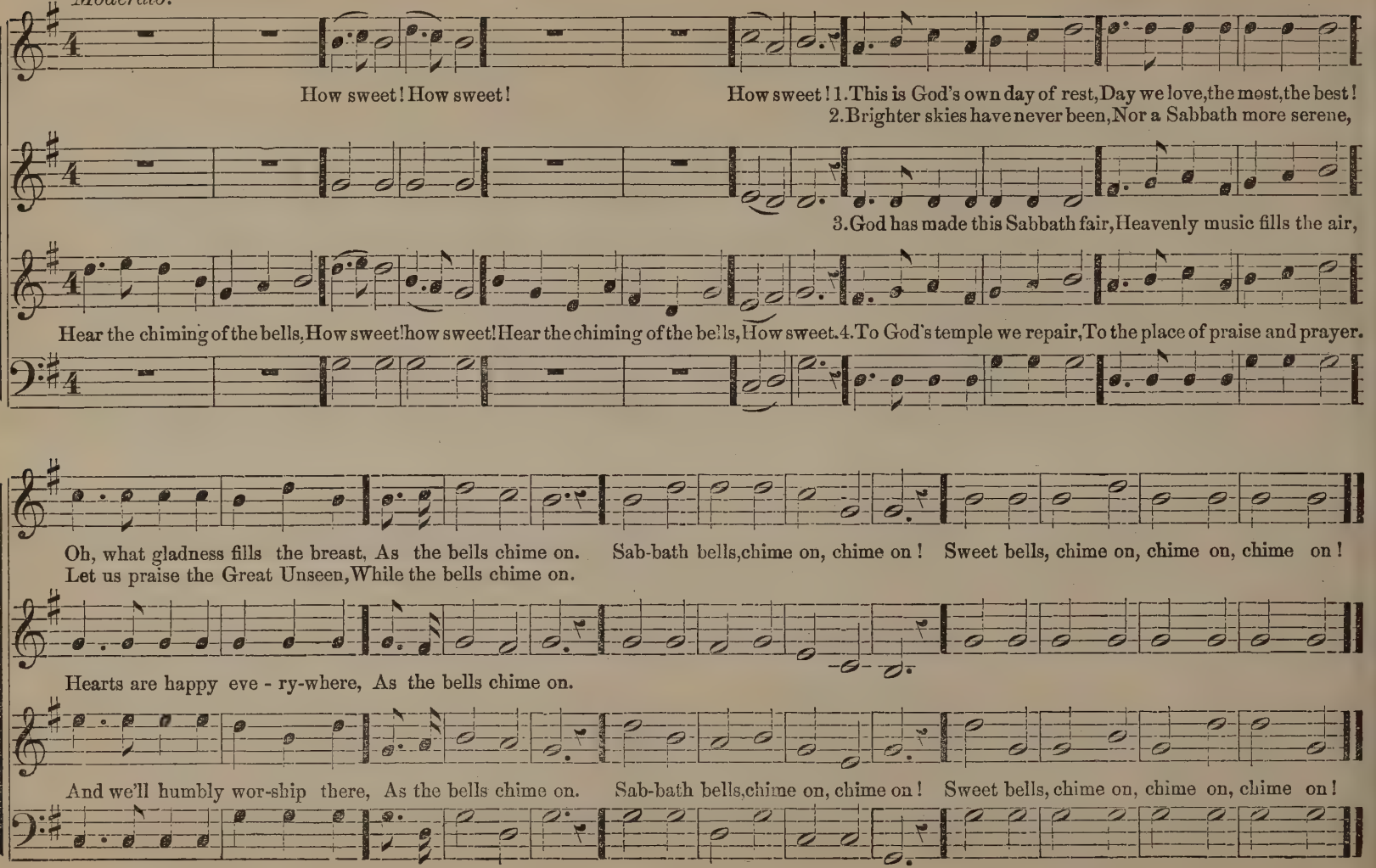

1. There's a land that is fair-er than day, And by faith we can see it a - far, For the Father waits over the way, To prepare us a dwelling place there.
2. We shall sing on that beautiful shore, The me - lodious songs of the blest, And our spirits shall sorrow no more, Not a sigh for the blessings of rest.
3. To our bounti-ful Father a - bove, We will of-fer the tribute of praise, For the glo - rious gift of his love, And the blessings that hallow our days.
4. We shall rest on that beautiful shore, In the joys of the saved we shall share, All our pilgrimage toil will be o'er, And the conq'ror's crown we shall wear.
5. We shall meet, we shall sing, we shall reign, In the land where the saved nev-er die, We shall rest free from sorrow and pain, Safe at home in the sweet bye and bye.

CHORUS.


In the sweet bye and bye, In the sweet bye and bye, We shall meet on that beautiful shore bye and bye! In the sweet bye and bye, In the sweet bye and bye, We shall meet on that beautiful shore.
In the sweet bye and bye, We shall meet on that beautiful shore, In the sweet bye and bye, We shall meet on that beautiful shore.
Bye and bye, Bye and bye, We shall meet on that beautiful shore, Bye and bye, Bye and bye; Bye and bye, We shall meet on that beautiful shore.

Hear the Chiming of the Bells.

Moderato. Words by REV. ELISHA A. HOFFMAN. A. N. JOHNSON.

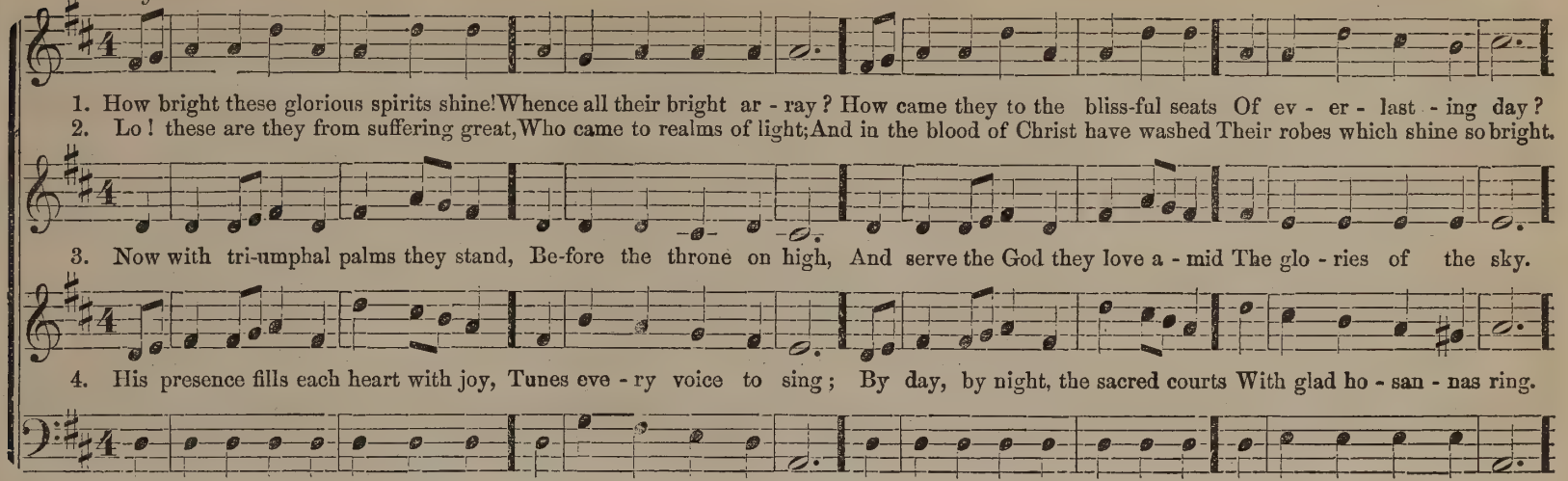

How sweet! How sweet!
How sweet! 1. This is God's own day of rest, Day we love, the most, the best!
2. Brighter skies have never been, Nor a Sabbath more serene,
3. God has made this Sabbath fair, Heavenly music fills the air,
Hear the chiming of the bells, How sweet! how sweet! Hear the chiming of the bells, How sweet. 4. To God's temple we repair, To the place of praise and prayer.
Oh, what gladness fills the breast, As the bells chime on. Sab-bath bells, chime on, chime on! Sweet bells, chime on, chime on, chime on!
Let us praise the Great Unseen, While the bells chime on.
Hearts are happy eve - ry-where, As the bells chime on.
And we'll humbly wor-ship there, As the bells chime on. Sab-bath bells, chime on, chime on! Sweet bells, chime on, chime on, chime on!

My Home, Sweet Home.

Allegretto. QUARTETTE.

From "Golden Sunbeams," by permission.

D. F. HODGES.


1. How bright these glorious spirits shine! Whence all their bright ar - ray? How came they to the bliss-ful seats Of ev - er - last - ing day?
2. Lo! these are they from suffering great, Who came to realms of light; And in the blood of Christ have washed Their robes which shine so bright.
3. Now with tri-umphal palms they stand, Be-fore the throne on high, And serve the God they love a - mid The glo - ries of the sky.
4. His presence fills each heart with joy, Tunes eve - ry voice to sing; By day, by night, the sacred courts With glad ho - san - nas ring.

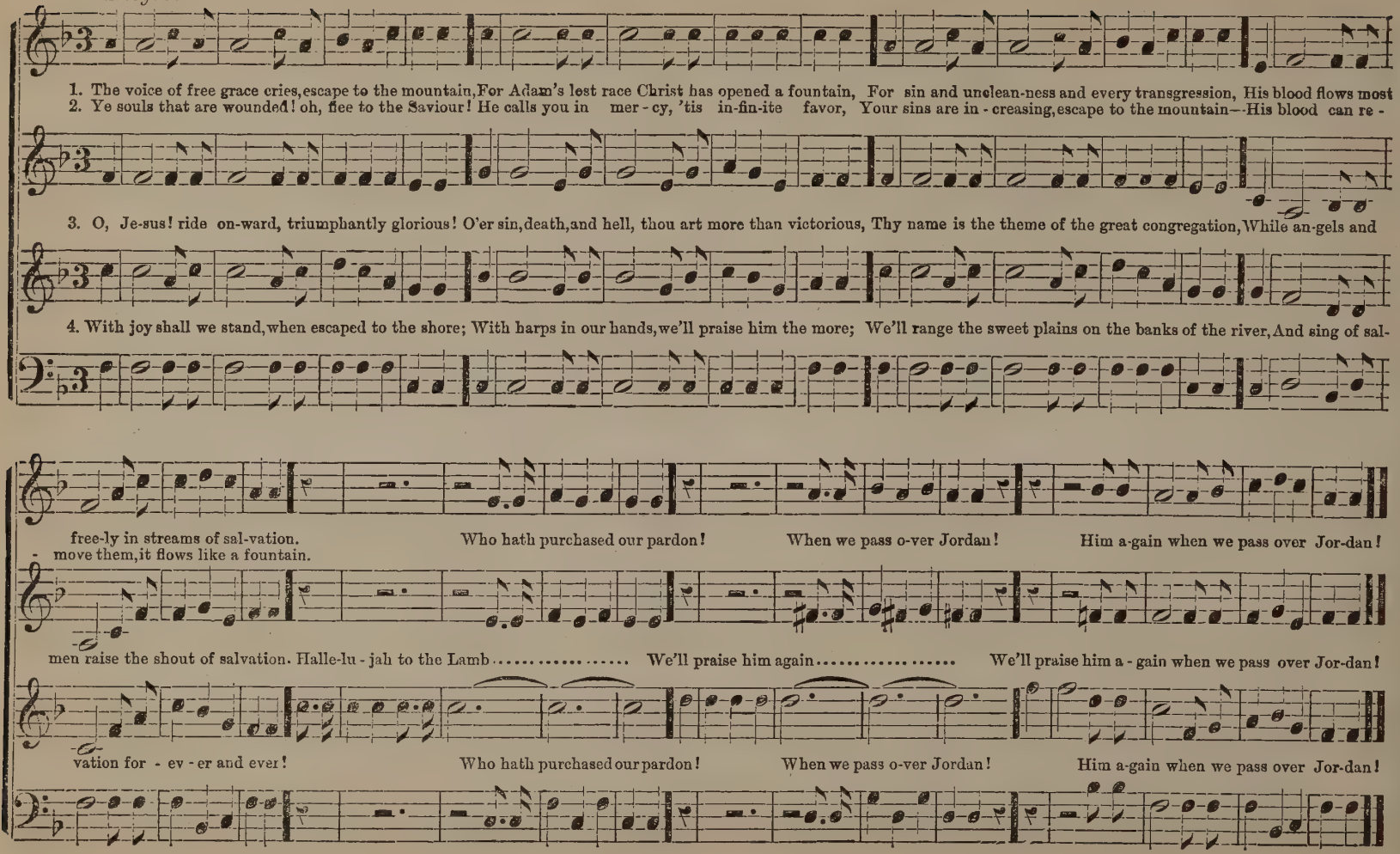
CHORUS.

My beautiful home, sweet home of the blest, I long for my heavenly home, sweet home, My beautiful home, sweet home of the blest, I long for my heavenly home, sweet home.
My home! sweet home! I long for my home. My home! sweet home! My heaven - ly home.
My beautiful home, sweet home of the blest, I long for my heavenly home, sweet home, My beautiful home, sweet home of the blest, I long for my heavenly home, sweet home.

The Voice of free Grace.

A. N. JOHNSON.

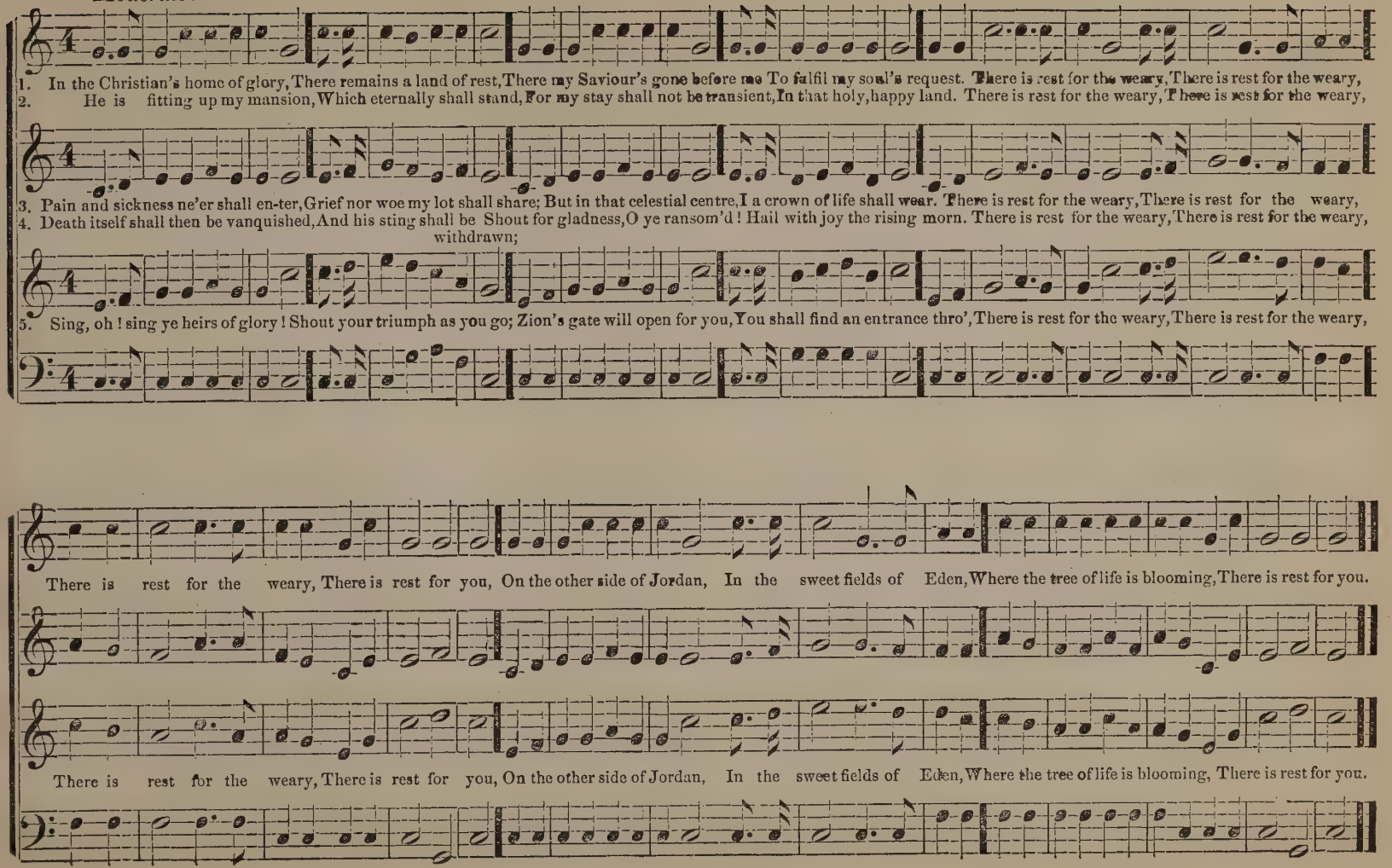
Allegro.


1. The voice of free grace cries, escape to the mountain, For Adam's lost race Christ has opened a fountain, For sin and unclean-ness and every transgression, His blood flows most
2. Ye souls that are wounded! oh, flee to the Saviour! He calls you in mer - cy, 'tis in-fin-ite favor, Your sins are in - creasing, escape to the mountain—His blood can re -
3. O, Je-sus! ride on-ward, triumphantly glorious! O'er sin, death, and hell, thou art more than victorious, Thy name is the theme of the great congregation, While an-gels and
4. With joy shall we stand, when escaped to the shore; With harps in our hands, we'll praise him the more; We'll range the sweet plains on the banks of the river, And sing of sal-
free-ly in streams of sal-vation. Who hath purchased our pardon! When we pass o-ver Jordan! Him a-gain when we pass over Jor-dan!
- move them, it flows like a fountain.
men raise the shout of salvation. Halle-lu - jah to the Lamb ..... We'll praise him again ..... We'll praise him a - gain when we pass over Jor-dan!
vation for - ev - er and ever! Who hath purchased our pardon! When we pass o-ver Jordan! Him a-gain when we pass over Jor-dan!

Rest for the weary.

Wm. McDONALD.

Moderato.

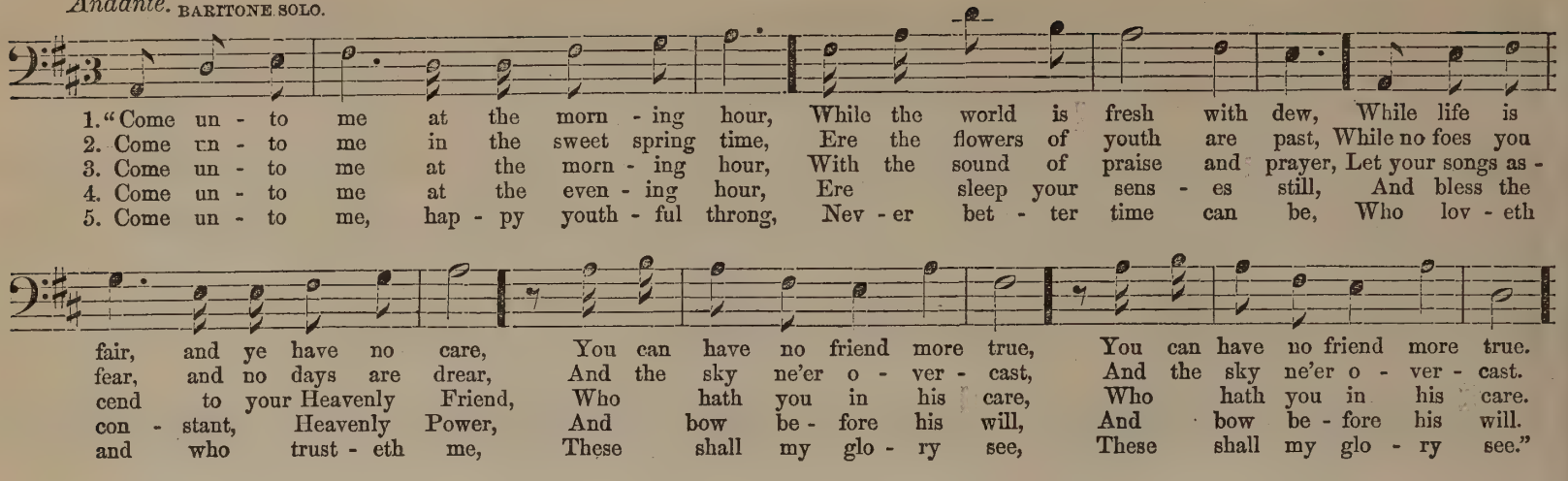

1. In the Christian's home of glory, There remains a land of rest, There my Saviour's gone before me To fulfil my soul's request. There is rest for the weary, There is rest for the weary,
2. He is fitting up my mansion, Which eternally shall stand, For my stay shall not be transient, In that holy, happy land. There is rest for the weary, There is rest for the weary,
3. Pain and sickness ne'er shall en-ter, Grief nor woe my lot shall share; But in that celestial centre, I a crown of life shall wear. There is rest for the weary, There is rest for the weary,
4. Death itself shall then be vanquished, And his sting shall be withdrawn; Shout for gladness, O ye ransom'd! Hail with joy the rising morn. There is rest for the weary, There is rest for the weary,
5. Sing, oh! sing ye heirs of glory! Shout your triumph as you go; Zion's gate will open for you, You shall find an entrance thro', There is rest for the weary, There is rest for the weary,
There is rest for the weary, There is rest for you, On the other side of Jordan, In the sweet fields of Eden, Where the tree of life is blooming, There is rest for you.
There is rest for the weary, There is rest for you, On the other side of Jordan, In the sweet fields of Eden, Where the tree of life is blooming, There is rest for you.

Come unto Me.

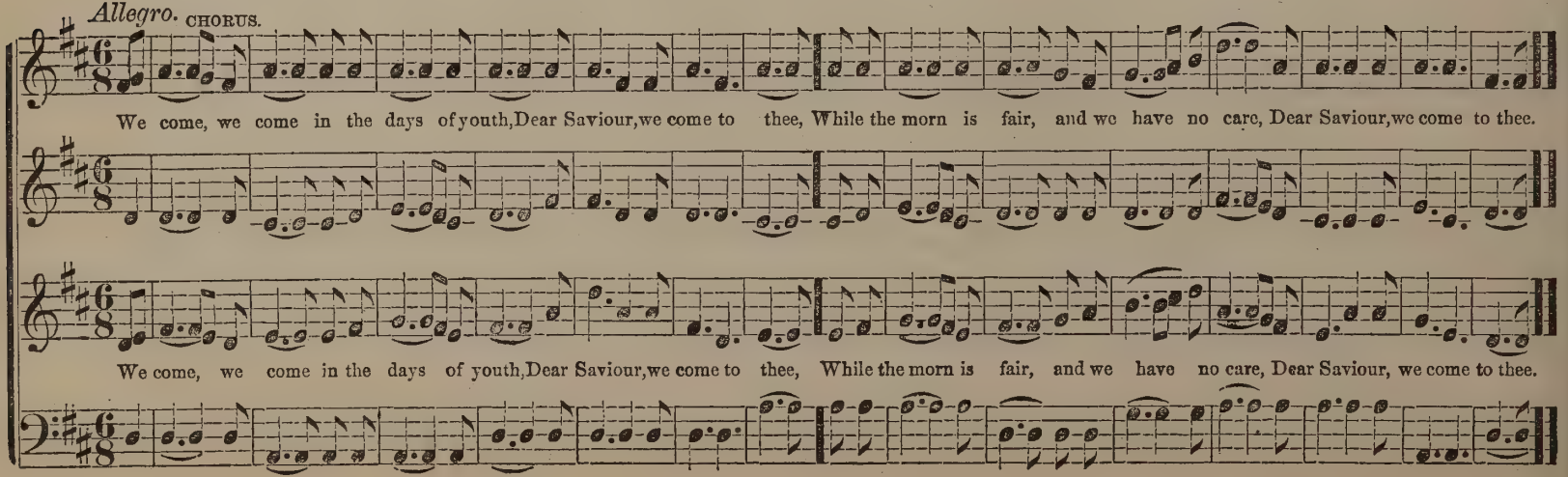
Words by J. C. JOHNSON.

A. N. JOHNSON.

Andante. BARITONE SOLO.


1. "Come un - to me at the morn - ing hour, While the world is fresh with dew, While life is
2. Come un - to me in the sweet spring time, Ere the flowers of youth are past, While no foes you
3. Come un - to me at the morn - ing hour, With the sound of praise and prayer, Let your songs as -
4. Come un - to me at the even - ing hour, Ere sleep your sens - es still, And bless the
5. Come un - to me, hap - py youth - ful throng, Nev - er bet - ter time can be, Who lov - eth
fair, and ye have no care, You can have no friend more true, You can have no friend more true.
fear, and no days are drear, And the sky ne'er o - ver - cast, And the sky ne'er o - ver - cast.
cend to your Heavenly Friend, Who hath you in his care, Who hath you in his care.
con - stant, Heavenly Power, And bow be - fore his will, And bow be - fore his will.
and who trust - eth me, These shall my glo - ry see, These shall my glo - ry see."

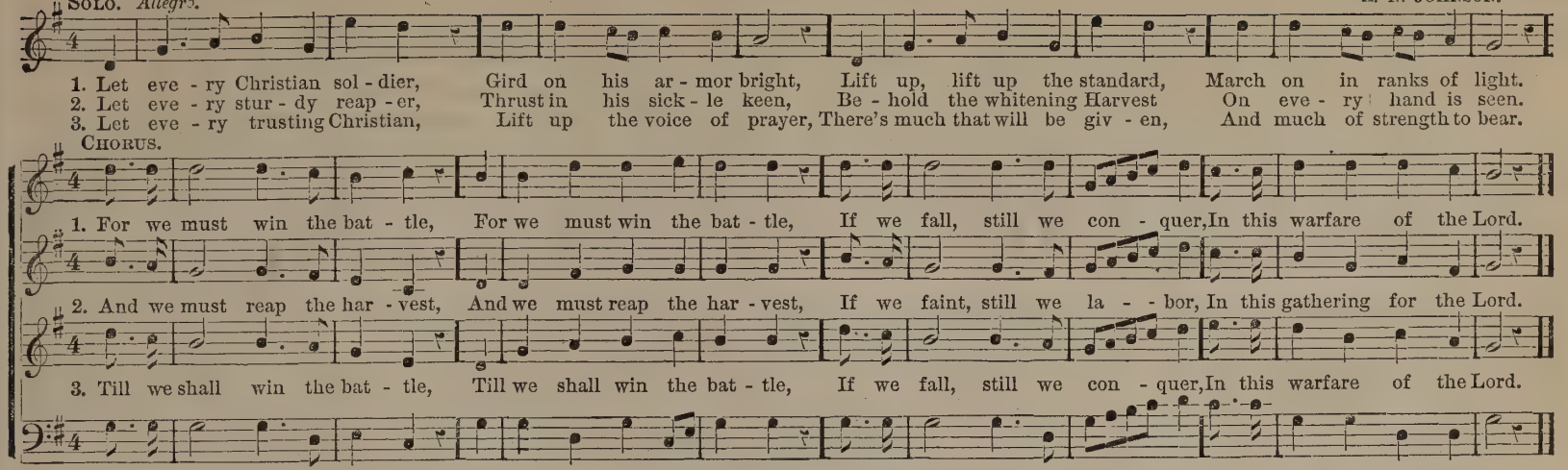
Allegro. CHORUS.


We come, we come in the days of youth, Dear Saviour, we come to thee, While the morn is fair, and we have no care, Dear Saviour, we come to thee.
We come, we come in the days of youth, Dear Saviour, we come to thee, While the morn is fair, and we have no care, Dear Saviour, we come to thee.

The Warfare of the Lord.

Words by J. L. JOHNSON.

A. N. JOHNSON.


SOLO. Allegro.
1. Let eve - ry Christian sol - dier, Gird on his ar - mor bright, Lift up, lift up the standard, March on in ranks of light.
2. Let eve - ry stur - dy reap - er, Thrust in his sick - le keen, Be - hold the whitening Harvest On eve - ry hand is seen.
3. Let eve - ry trusting Christian, Lift up the voice of prayer, There's much that will be giv - en, And much of strength to bear.
CHORUS.
1. For we must win the bat - tle, For we must win the bat - tle, If we fall, still we con - quer, In this warfare of the Lord.
2. And we must reap the har - vest, And we must reap the har - vest, If we faint, still we la - - bor, In this gathering for the Lord.
3. Till we shall win the bat - tle, Till we shall win the bat - tle, If we fall, still we con - quer, In this warfare of the Lord.

The Saints' Rest.

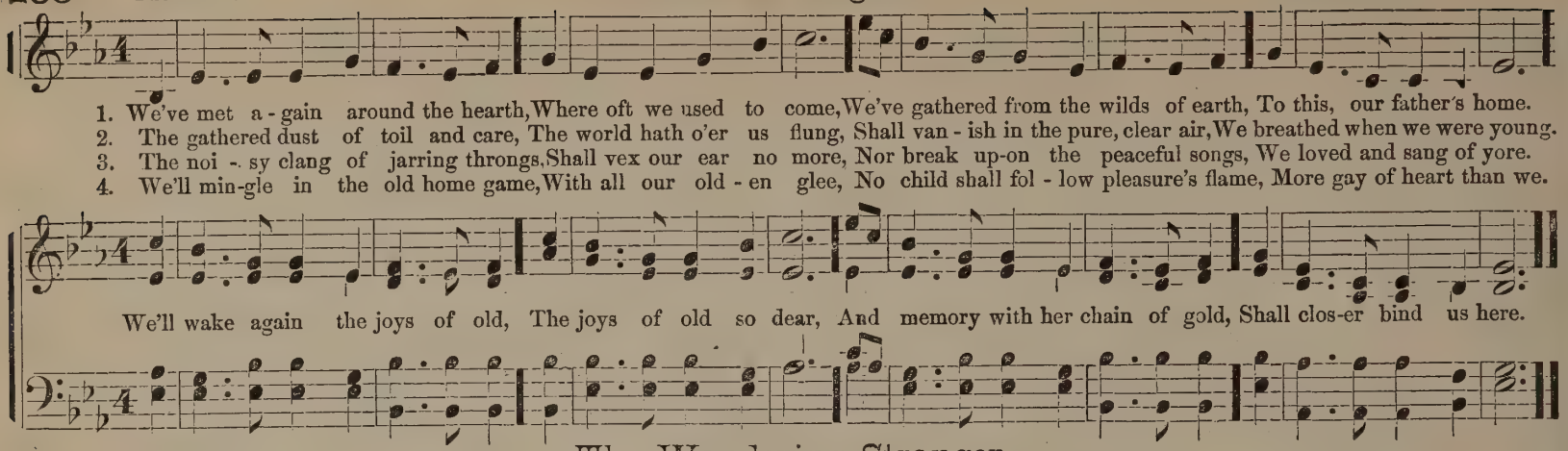
Words by J. C. JOHNSON.

TREBLE SOLO. Adagio.
1. On the fields of glo - ry, Robed in heavenly light, Saints of all the a - ges, Rest with calm de - light,
2. Hark! the songs of heav - en, Strains to us un - known! Rich, harmoni-ous thrilling, Rise around the throne.
TENOR SOLO.
3. Passed the Day of Burn - ing, Seer and syb - il told, Shine in near - er heav -ens, Zi - on's streets of gold!
4. Thus, with all the An - gels, All the Mar - tyr throng, Myr - iads without num- ber, Chant heaven's ho - ly song!
CHORUS.
Passed the Vale of Shad - ows! Passed the Riv - er drear! Sin, nor Pain, nor Sighing, In that land ap - pear.
Sun nor stars are need - ed, In that brighter sphere, Light it - self il - lumines All heaven's at - mos - phere.
Sin and Death no lon - ger, Lin - ger by the way, Cold nor storm dis - tressing, Vex the heavenly day.
We in life's brief moment, Wait that brighter day, Wait - ing, trusting, cheerful, Tread God's chosen way.

Moderato.

We've met again.

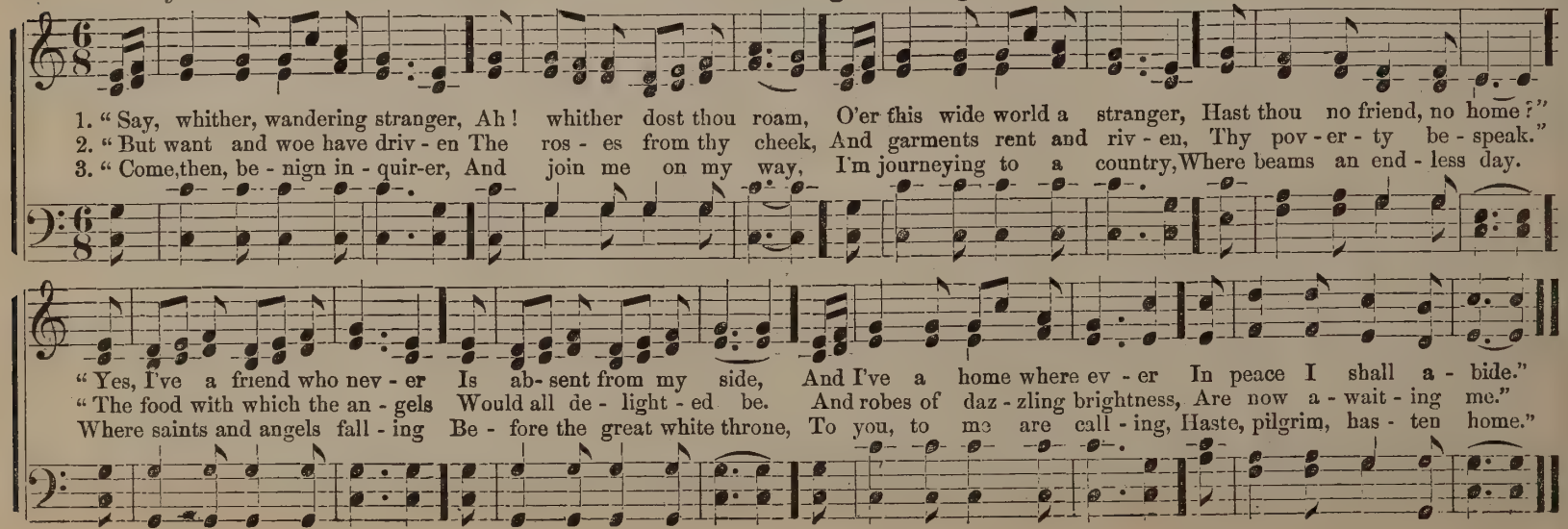
OLD SCOTCH AIR.


1. We've met a - gain around the hearth, Where oft we used to come, We've gathered from the wilds of earth, To this, our father's home.
2. The gathered dust of toil and care, The world hath o'er us flung, Shall van - ish in the pure, clear air, We breathed when we were young.
3. The noi - sy clang of jarring throngs, Shall vex our ear no more, Nor break up-on the peaceful songs, We loved and sang of yore.
4. We'll min-gle in the old home game, With all our old - en glee, No child shall fol - low pleasure's flame, More gay of heart than we.
We'll wake again the joys of old, The joys of old so dear, And memory with her chain of gold, Shall clos-er bind us here.

Allegretto.

The Wandering Stranger.

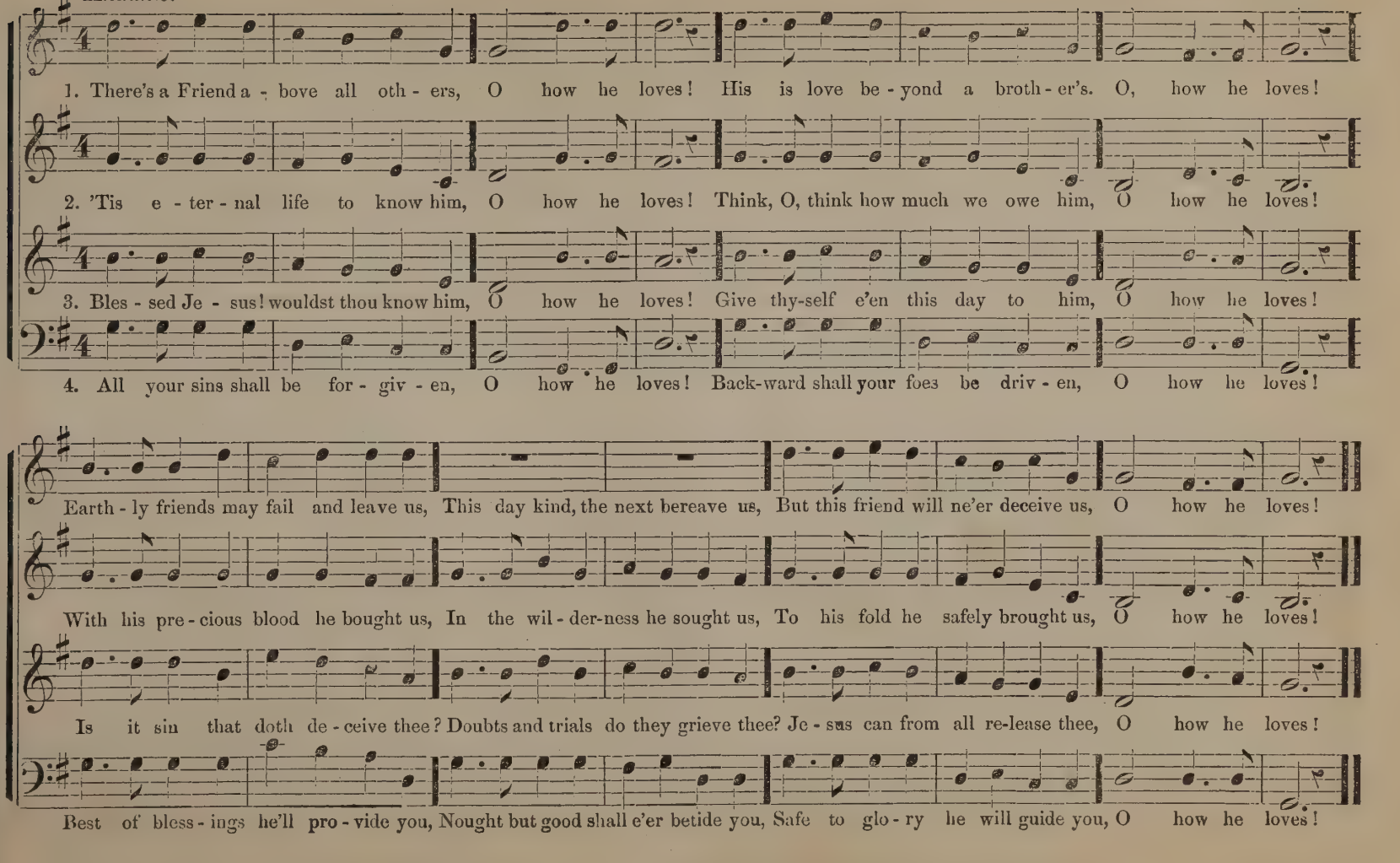
OLD ENGLISH AIR.


1. "Say, whither, wandering stranger, Ah! whither dost thou roam, O'er this wide world a stranger, Hast thou no friend, no home?"
2. "But want and woe have driv - en The ros - es from thy cheek, And garments rent and riv - en, Thy pov - er - ty be - speak."
3. "Come, then, be - nign in - quir-er, And join me on my way, I'm journeying to a country, Where beams an end - less day.
"Yes, I've a friend who nev - er Is ab- sent from my side, And I've a home where ev - er In peace I shall a - bide."
"The food with which the an - gels Would all de - light - ed be. And robes of daz - zling brightness, Are now a - wait - ing me."
Where saints and angels fall - ing Be - fore the great white throne, To you, to me are call - ing, Haste, pilgrim, has - ten home."

O, how he loves!

B. ROBERTS, by per.

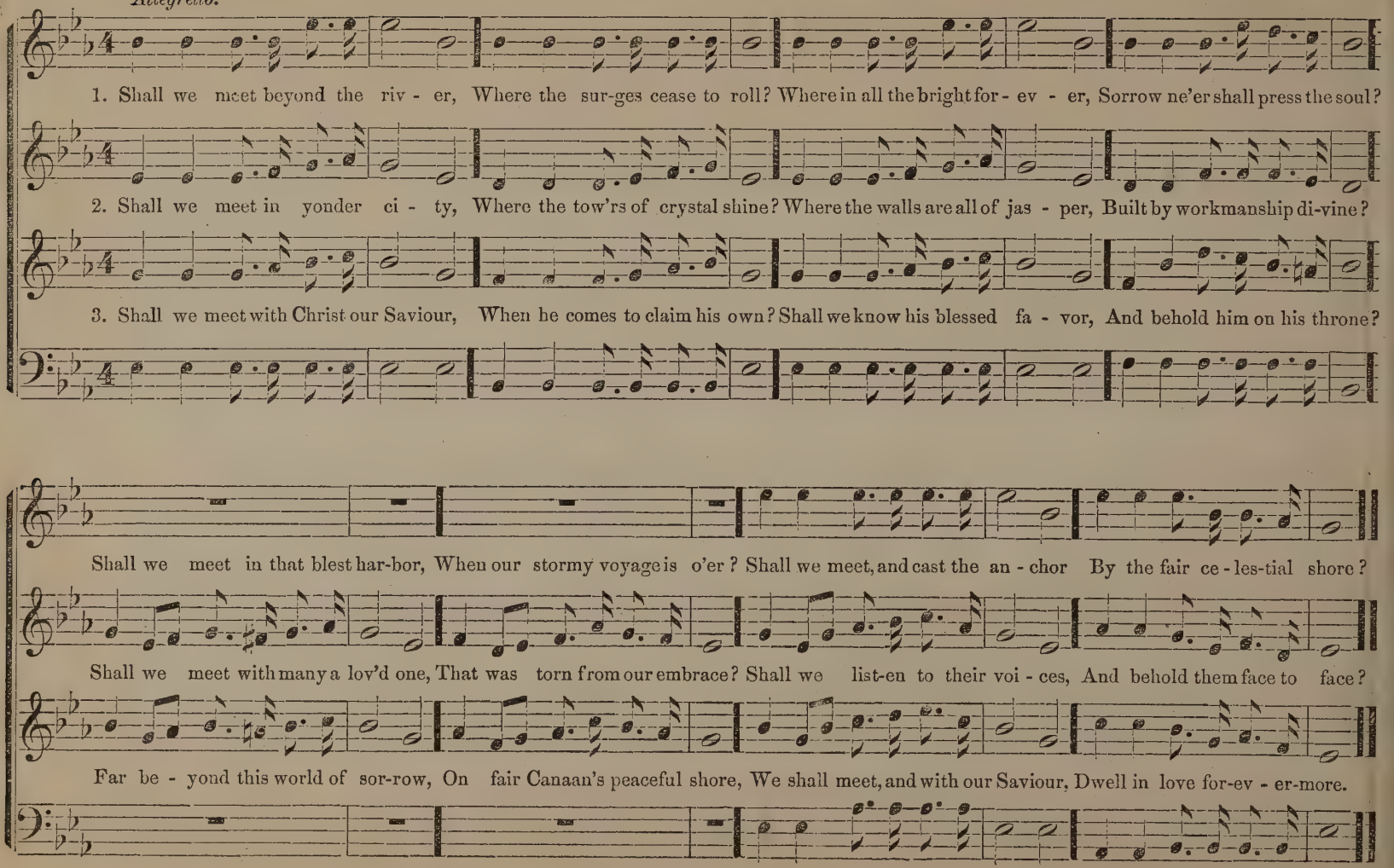
Andante.


1. There's a Friend a - bove all oth - ers, O how he loves! His is love be - yond a broth - er's. O, how he loves!
2. 'Tis e - ter - nal life to know him, O how he loves! Think, O, think how much we owe him, O how he loves!
3. Bles - sed Je - sus! wouldst thou know him, O how he loves! Give thy-self e'en this day to him, O how he loves!
4. All your sins shall be for - giv - en, O how he loves! Back-ward shall your foes be driv - en, O how he loves!
Earth - ly friends may fail and leave us, This day kind, the next bereave us, But this friend will ne'er deceive us, O how he loves!
With his pre - cious blood he bought us, In the wil - der-ness he sought us, To his fold he safely brought us, O how he loves!
Is it sin that doth de - ceive thee? Doubts and trials do they grieve thee? Je - sus can from all re-lease thee, O how he loves!
Best of bless - ings he'll pro - vide you, Nought but good shall e'er betide you, Safe to glo - ry he will guide you, O how he loves!

Shall we meet beyond the River?

J. H. TENNEY.

Allegretto.


1. Shall we meet beyond the riv - er, Where the sur-ges cease to roll? Where in all the bright for - ev - er, Sorrow ne'er shall press the soul?
2. Shall we meet in yonder ci - ty, Where the tow'rs of crystal shine? Where the walls are all of jas - per, Built by workmanship di-vine?
3. Shall we meet with Christ our Saviour, When he comes to claim his own? Shall we know his blessed fa - vor, And behold him on his throne?
Shall we meet in that blest har-bor, When our stormy voyage is o'er? Shall we meet, and cast the an - chor By the fair ce - les-tial shore?
Shall we meet with many a lov'd one, That was torn from our embrace? Shall we list-en to their voi - ces, And behold them face to face?
Far be - yond this world of sor-row, On fair Canaan's peaceful shore, We shall meet, and with our Saviour, Dwell in love for-ev - er-more.

There is an Hour of Peaceful Rest.

Andante.

Arranged from ROSSINI.

SOLO.

1. There is an hour of peaceful rest, To mourning wanderers given, There is a tear for souls dis-tressed,
2. There is a home for wea - ry souls, By sin and sor - row driven, When tossed on life's tem - pest - uous shoals,

3. There faith lifts up her cheer-ful eye, To brighter pros - pects given; And views the tem - pest pass - ing by,

4. There fra-grant flowers im - mor - tal bloom, And joys su-preme are given; There rays di - vine dis - perse the gloom,

CHORUS.

A balm for eve - ry wounded breast, A balm for eve - ry wounded breast, 'Tis found a-bove in heaven.
Where storms a - rise and o - cean rolls, Where storms a-rise, and o - cean rolls, And all is drear, but heaven.

TREBLE CHORUS.

The even - ing shad - ows quick - ly fly, The evening shad - ows quick - ly fly, And all ..... se-rene in heaven.

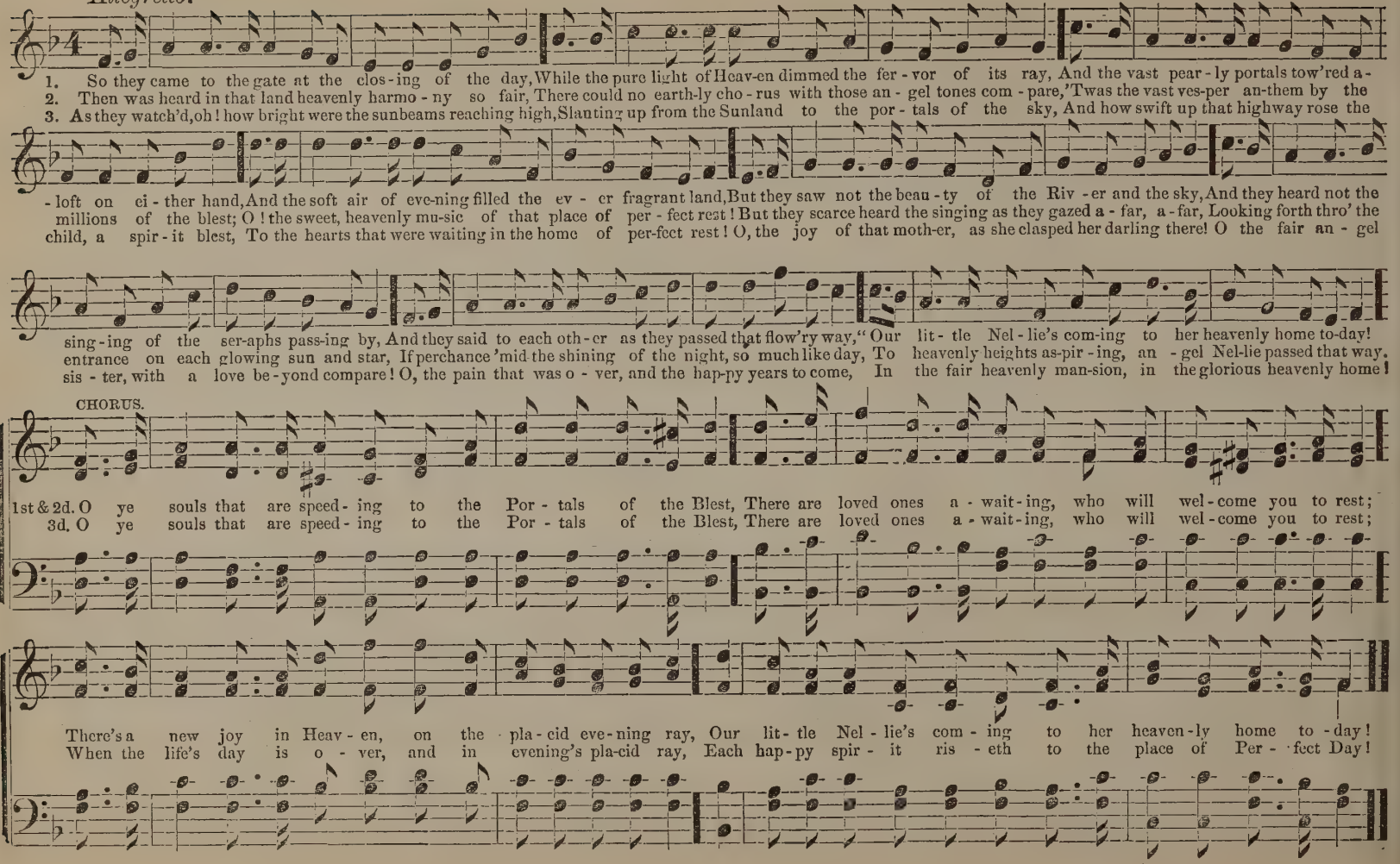
SOLO.

Be - yond the con - fines of the tomb, Be - yond the con - fines of the tomb, Ap - pears the dawn of heaven.

Nellie's welcome at the Heavenly Gate.

Words and Music by J. C. JOHNSON.

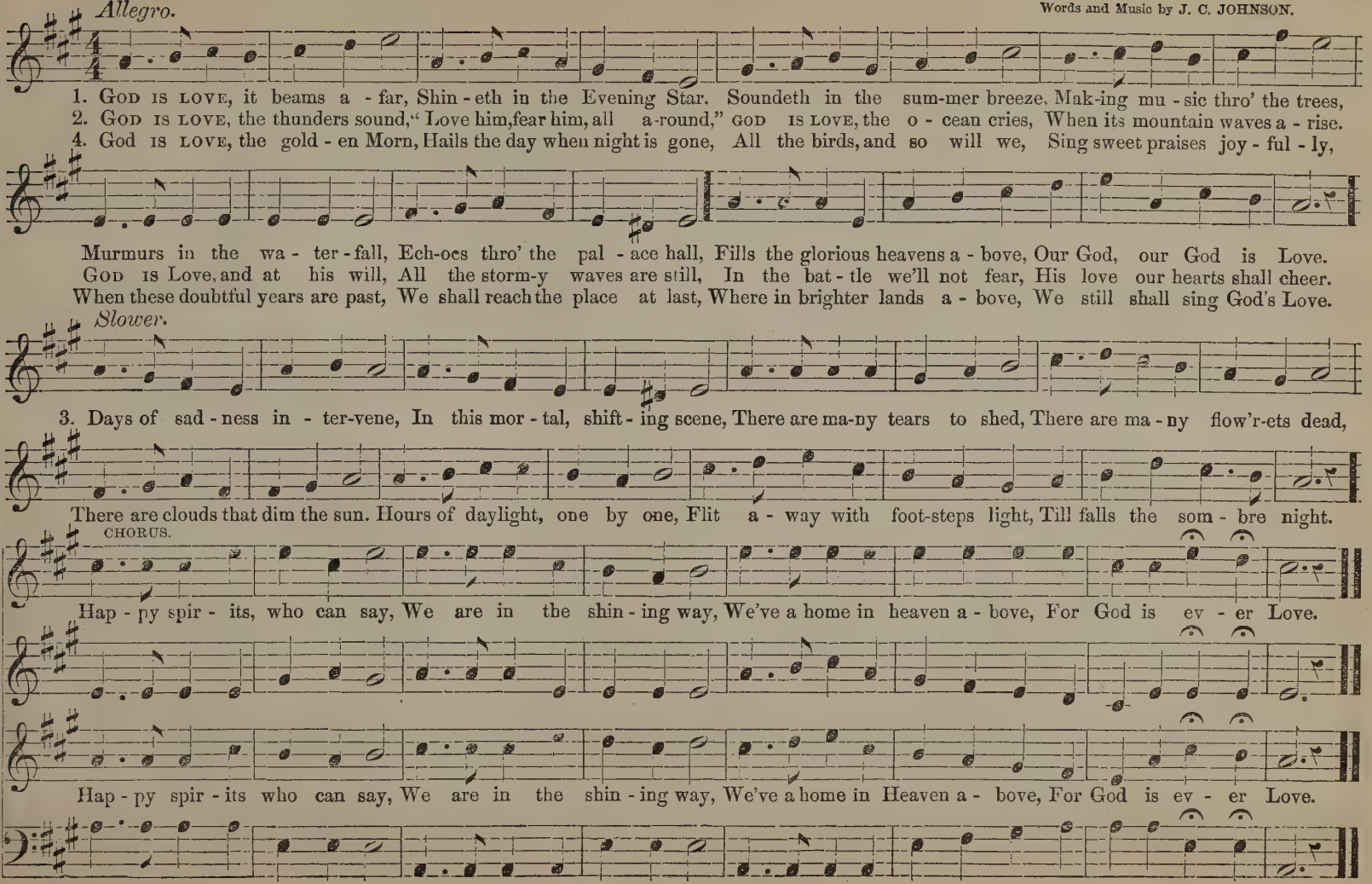
Allegretto.


1. So they came to the gate at the clos-ing of the day, While the pure light of Heav-en dimmed the fer-vor of its ray, And the vast pear-ly portals tow'red a-
2. Then was heard in that land heavenly harmo-ny so fair, There could no earth-ly cho-rus with those an-gel tones com-pare, 'Twas the vast ves-per an-them by the
3. As they watch'd, oh! how bright were the sunbeams reaching high, Slanting up from the Sunland to the por-tals of the sky, And how swift up that highway rose the
-loft on ei-ther hand, And the soft air of eve-ning filled the ev-er fragrant land, But they saw not the beau-ty of the Riv-er and the sky, And they heard not the
millions of the blest; O! the sweet, heavenly mu-sic of that place of per-fect rest! But they scarce heard the singing as they gazed a-far, a-far, Looking forth thro' the
child, a spir-it blest, To the hearts that were waiting in the home of per-fect rest! O, the joy of that moth-er, as she clasped her darling there! O the fair an-gel
sing-ing of the ser-aphs pass-ing by, And they said to each oth-er as they passed that flow'ry way, "Our lit-tle Nel-lie's com-ing to her heavenly home to-day!
entrance on each glowing sun and star, If perchance 'mid the shining of the night, so much like day, To heavenly heights as-pir-ing, an-gel Nel-lie passed that way.
sis-ter, with a love be-yond compare! O, the pain that was o-ver, and the hap-py years to come, In the fair heavenly man-sion, in the glorious heavenly home!
CHORUS.
1st & 2d. O ye souls that are speed-ing to the Por-tals of the Blest, There are loved ones a-wait-ing, who will wel-come you to rest;
3d. O ye souls that are speed-ing to the Por-tals of the Blest, There are loved ones a-wait-ing, who will wel-come you to rest;
There's a new joy in Heav-en, on the pla-cid eve-ning ray, Our lit-tle Nel-lie's com-ing to her heaven-ly home to-day!
When the life's day is o-ver, and in evening's pla-cid ray, Each hap-py spir-it ris-eth to the place of Per-fect Day!

God is Love.

Words and Music by J. C. JOHNSON.

Allegro.


1. God is love, it beams a - far, Shin - eth in the Evening Star. Soundeth in the sum-mer breeze, Mak-ing mu - sic thro' the trees,
2. God is love, the thunders sound, "Love him, fear him, all a-round," God is love, the o - cean cries, When its mountain waves a - rise.
4. God is love, the gold - en Morn, Hails the day when night is gone, All the birds, and so will we, Sing sweet praises joy - ful - ly,
Murmurs in the wa - ter - fall, Ech-oes thro' the pal - ace hall, Fills the glorious heavens a - bove, Our God, our God is Love.
God is Love, and at his will, All the storm-y waves are still, In the bat - tle we'll not fear, His love our hearts shall cheer.
When these doubtful years are past, We shall reach the place at last, Where in brighter lands a - bove, We still shall sing God's Love.
Slower.
3. Days of sad - ness in - ter-vene, In this mor - tal, shift - ing scene, There are ma-ny tears to shed, There are ma - ny flow'r-ets dead,
There are clouds that dim the sun. Hours of daylight, one by one, Flit a - way with foot-steps light, Till falls the som - bre night.
CHORUS.
Hap - py spir - its, who can say, We are in the shin - ing way, We've a home in heaven a - bove, For God is ev - er Love.
Hap - py spir - its who can say, We are in the shin - ing way, We've a home in Heaven a - bove, For God is ev - er Love.

The Ship of State.

Words by LONGFELLOW.

A. N. JOHNSON.

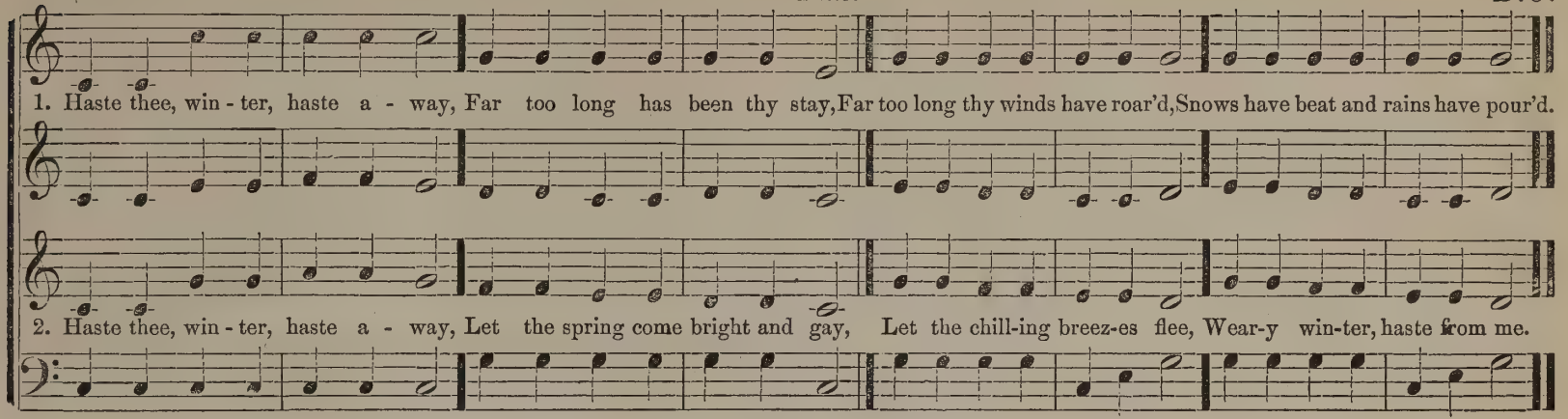
Allegro.

1. Thou too, sail on, O Ship of State, Sail on, O U-nion, strong and great! Hu-man-i-ty with all its fears, With all its hopes of
2. We know what master laid thy keel, What workmen wrought thy ribs of steel, Who made each mast, and sail, and rope, What an-vils rang, what
3. Fear not each sudden sound and shock, 'Tis of the wave, and not the rock, 'Tis but the flapping of a sail, And not a rent made
4. In spite of rock and tempest roar, In spite of false lights on the shore, Sail on, nor fear to breast the sea, Our hearts and hopes are
fu-ture years, Is hang-ing breathless on thy fate, Is hang-ing breathless on thy fate.
hammers beat, In what a forge, and what a heat, Were shaped the an-chors of thy hope.
by the gale, 'Tis but the flapping of a sail, And not a rent made by the gale.
all with thee, Our hearts, our hopes, our ways, our tears, Our faith tri-umph-ant o'er our fears. Are all with thee, are all with thee.

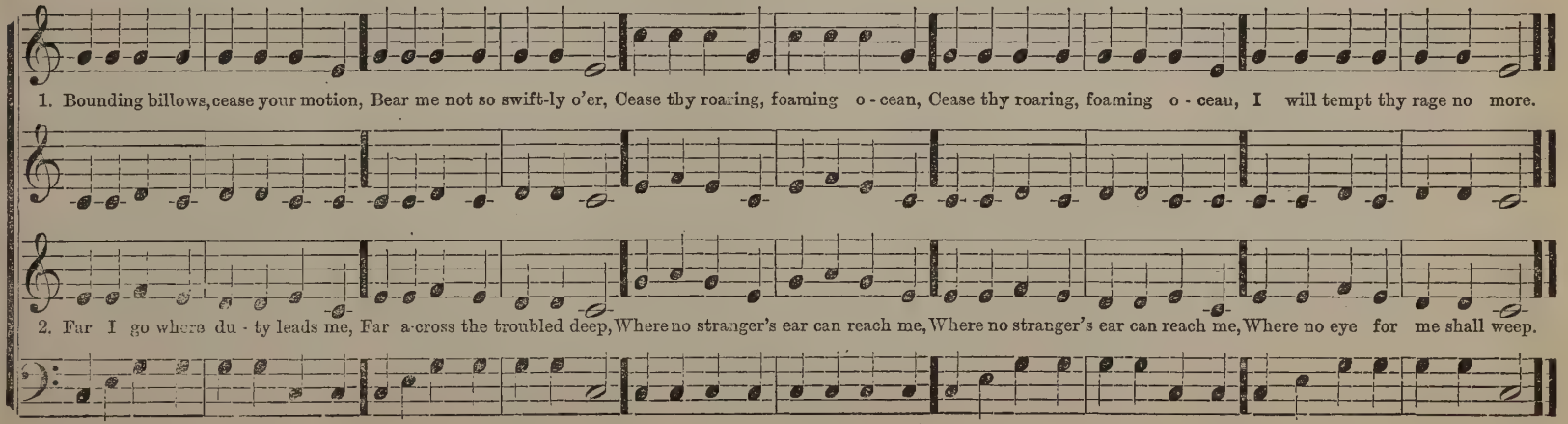
Haste thee, Winter.

The two tunes on this page are intended to be practiced by note after chapter XVII is learned.

Fine. *D.C.*


1. Haste thee, win - ter, haste a - way, Far too long has been thy stay, Far too long thy winds have roar'd, Snows have beat and rains have pour'd.
2. Haste thee, win - ter, haste a - way, Let the spring come bright and gay, Let the chill-ing breez-es flee, Wear-y win-ter, haste from me.

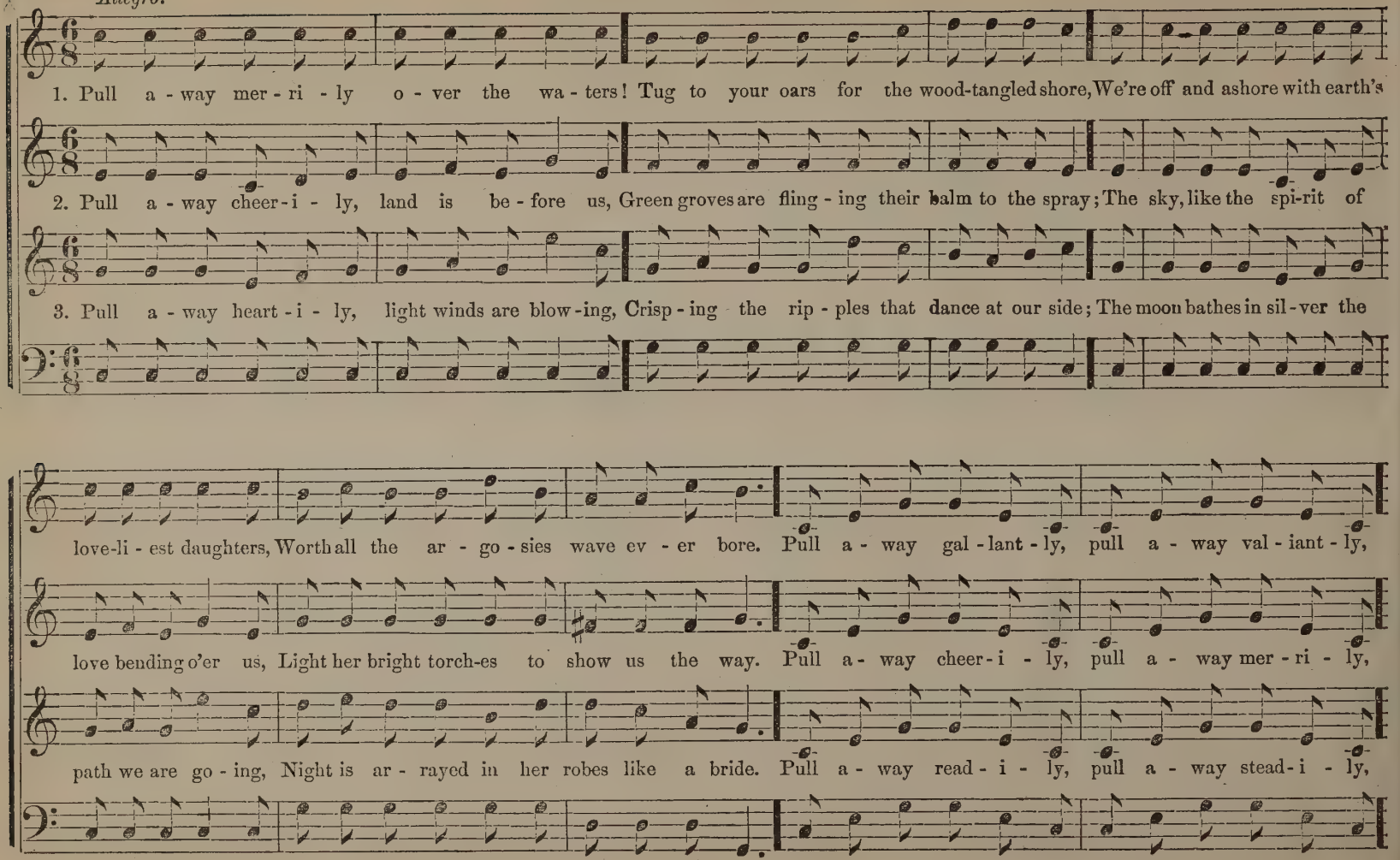
Bounding Billows.

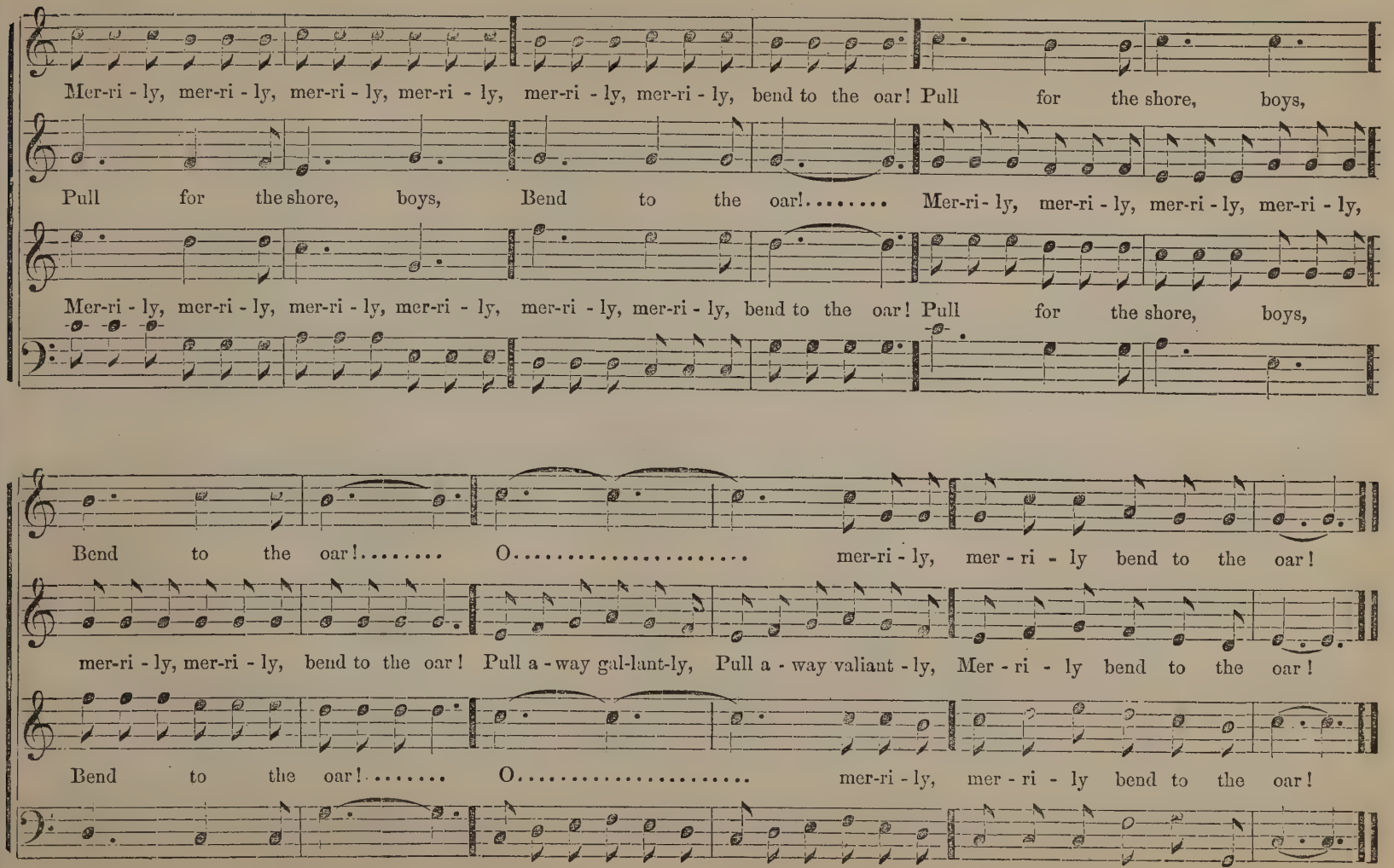

1. Bounding billows, cease your motion, Bear me not so swift-ly o'er, Cease thy roaring, foaming o - cean, Cease thy roaring, foaming o - ceau, I will tempt thy rage no more.
2. Far I go where du - ty leads me, Far a-cross the troubled deep, Where no stranger's ear can reach me, Where no stranger's ear can reach me, Where no eye for me shall weep.

Pull away, merrily.

J. H. TENNEY.

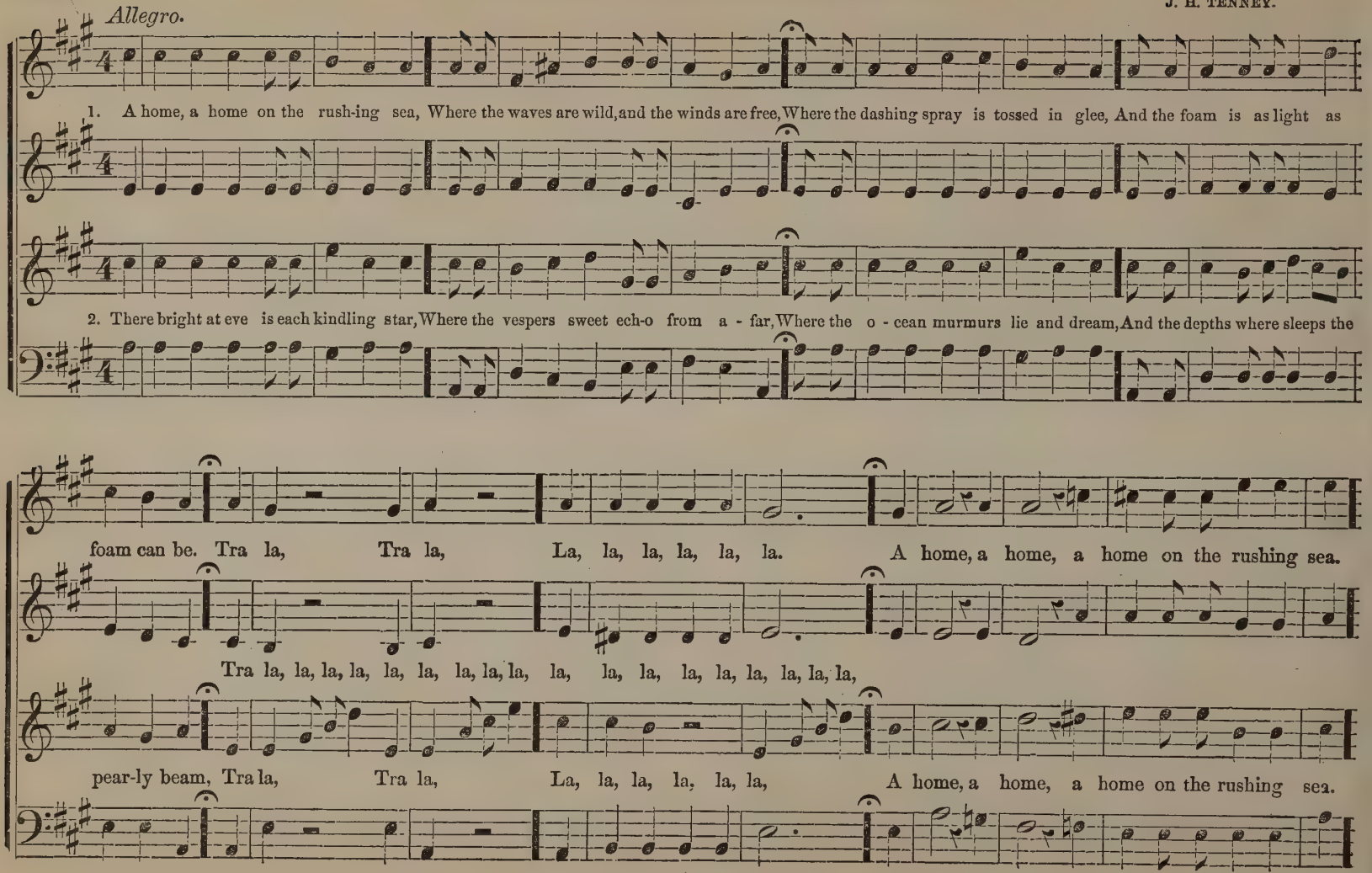
Allegro.

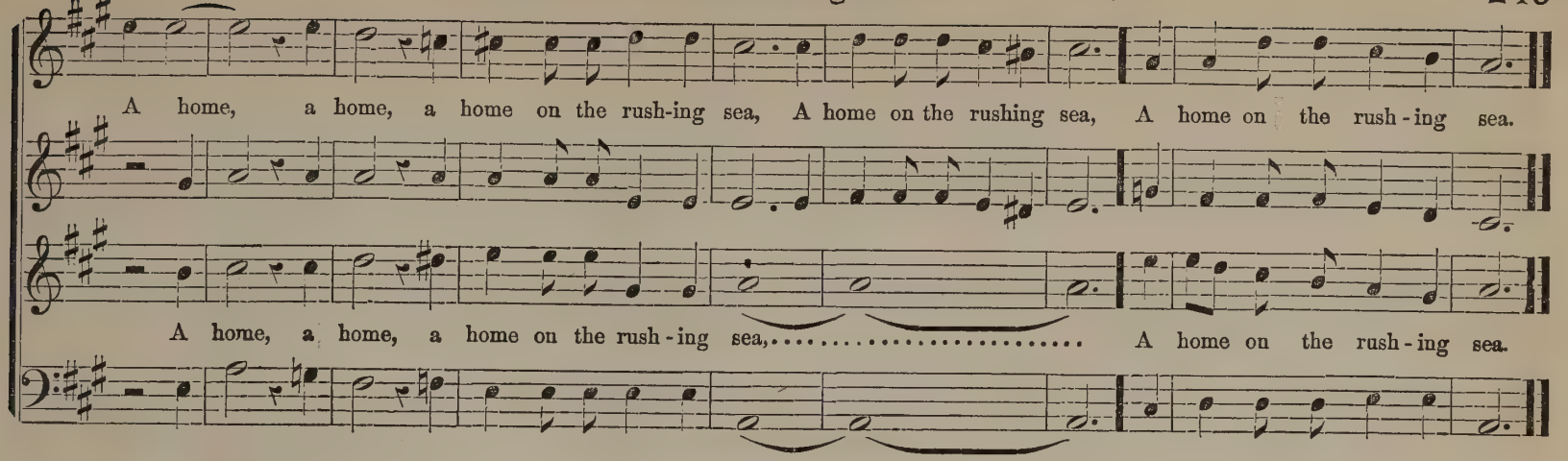

1. Pull a - way mer - ri - ly o - ver the wa - ters! Tug to your oars for the wood-tangled shore, We're off and ashore with earth's
2. Pull a - way cheer - i - ly, land is be - fore us, Green groves are fling - ing their balm to the spray; The sky, like the spi-rit of
3. Pull a - way heart - i - ly, light winds are blow - ing, Crisp - ing the rip - ples that dance at our side; The moon bathes in sil - ver the
love-li - est daughters, Worth all the ar - go - sies wave ev - er bore. Pull a - way gal - lant - ly, pull a - way val - iant - ly,
love bending o'er us, Light her bright torch-es to show us the way. Pull a - way cheer - i - ly, pull a - way mer - ri - ly,
path we are go - ing, Night is ar - rayed in her robes like a bride. Pull a - way read - i - ly, pull a - way stead - i - ly,


Mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, bend to the oar! Pull for the shore, boys,
Pull for the shore, boys, Bend to the oar!..... Mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly,
Mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, mer-ri - ly, bend to the oar! Pull for the shore, boys,
Bend to the oar!..... O..... mer-ri - ly, mer - ri - ly bend to the oar!
mer-ri - ly, mer-ri - ly, bend to the oar! Pull a - way gal-lant-ly, Pull a - way valiant - ly, Mer - ri - ly bend to the oar!
Bend to the oar!..... O..... mer-ri - ly, mer - ri - ly bend to the oar!

A Home on the Rushing Sea.

J. H. TENNEY.

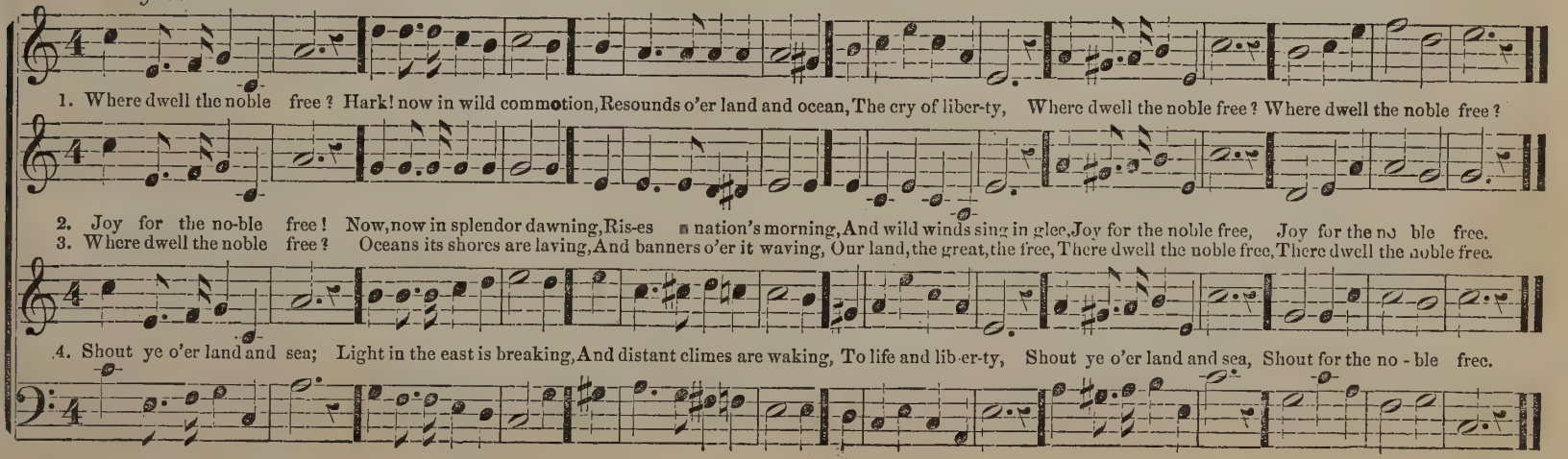

Allegro.
1. A home, a home on the rush-ing sea, Where the waves are wild, and the winds are free, Where the dashing spray is tossed in glee, And the foam is as light as
2. There bright at eve is each kindling star, Where the vespers sweet ech-o from a - far, Where the o - cean murmurs lie and dream, And the depths where sleeps the
foam can be. Tra la, Tra la, La, la, la, la, la, la. A home, a home, a home on the rushing sea.
Tra la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,
pear-ly beam, Tra la, Tra la, La, la, la, la, la, la, A home, a home, a home on the rushing sea.


A home, a home, a home on the rush-ing sea, A home on the rushing sea, A home on the rush-ing sea.
A home, a home, a home on the rush-ing sea, A home on the rush-ing sea.

The Noble Free.

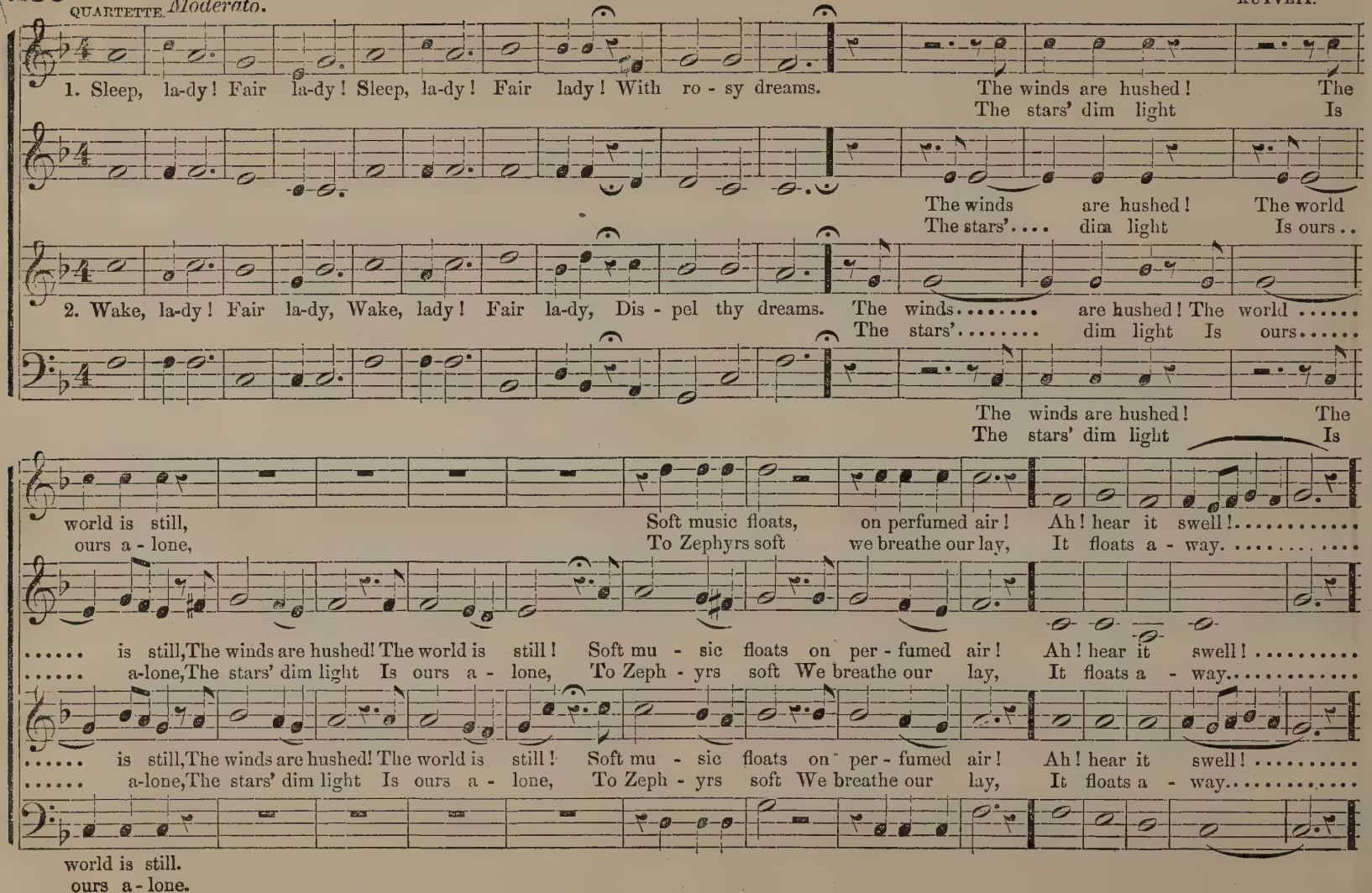
Words by J. C. JOHNSON.

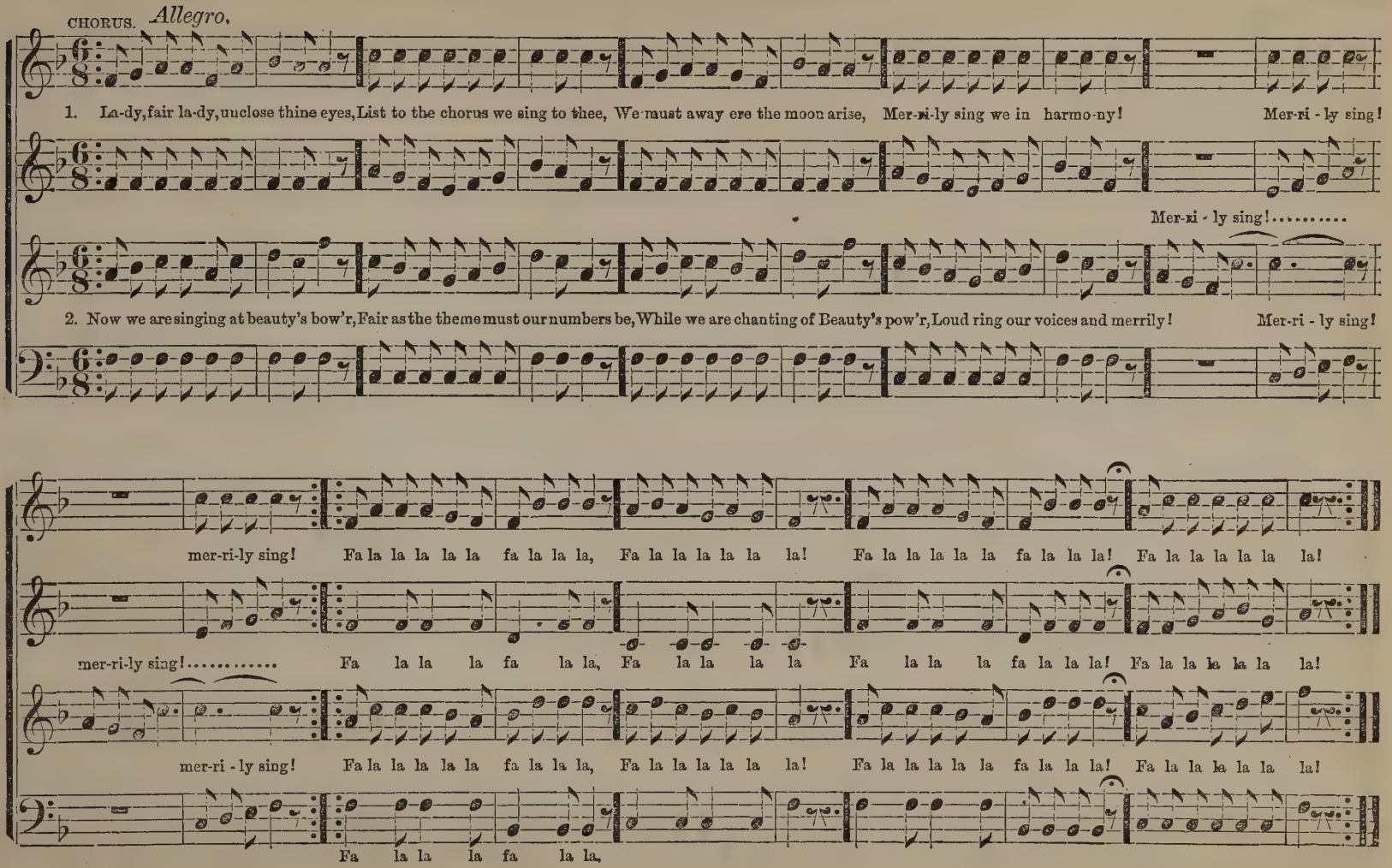
GERMAN AIR.


Allegro.
1. Where dwell the noble free? Hark! now in wild commotion, Resounds o'er land and ocean, The cry of liber-ty, Where dwell the noble free? Where dwell the noble free?
2. Joy for the no-ble free! Now, now in splendor dawning, Ris-es a nation's morning, And wild winds sing in glee, Joy for the noble free, Joy for the no ble free.
3. Where dwell the noble free? Oceans its shores are laving, And banners o'er it waving, Our land, the great, the free, There dwell the noble free, There dwell the noble free.
4. Shout ye o'er land and sea; Light in the east is breaking, And distant climes are waking, To life and lib-er-ty, Shout ye o'er land and sea, Shout for the no-ble free.

SERENADE.

QUARTETTE. *Moderato.* KUYVETT.


1. Sleep, la-dy! Fair la-dy! Sleep, la-dy! Fair lady! With ro - sy dreams. The winds are hushed! The stars' dim light Is
The winds are hushed! The world
The stars'.... dim light Is ours..
2. Wake, la-dy! Fair la-dy, Wake, lady! Fair la-dy, Dis - pel thy dreams. The winds..... are hushed! The world .....
The stars'..... dim light Is ours.....
The winds are hushed! The
The stars' dim light Is
world is still, Soft music floats, on perfumed air! Ah! hear it swell!.....
ours a - lone, To Zephyrs soft we breathe our lay, It floats a - way.....
..... is still, The winds are hushed! The world is still! Soft mu - sic floats on per - fumed air! Ah! hear it swell!.....
..... a-lone, The stars' dim light Is ours a - lone, To Zeph - yrs soft We breathe our lay, It floats a - way.....
..... is still, The winds are hushed! The world is still! Soft mu - sic floats on per - fumed air! Ah! hear it swell!.....
..... a-lone, The stars' dim light Is ours a - lone, To Zeph - yrs soft We breathe our lay, It floats a - way.....
world is still.
ours a - lone.

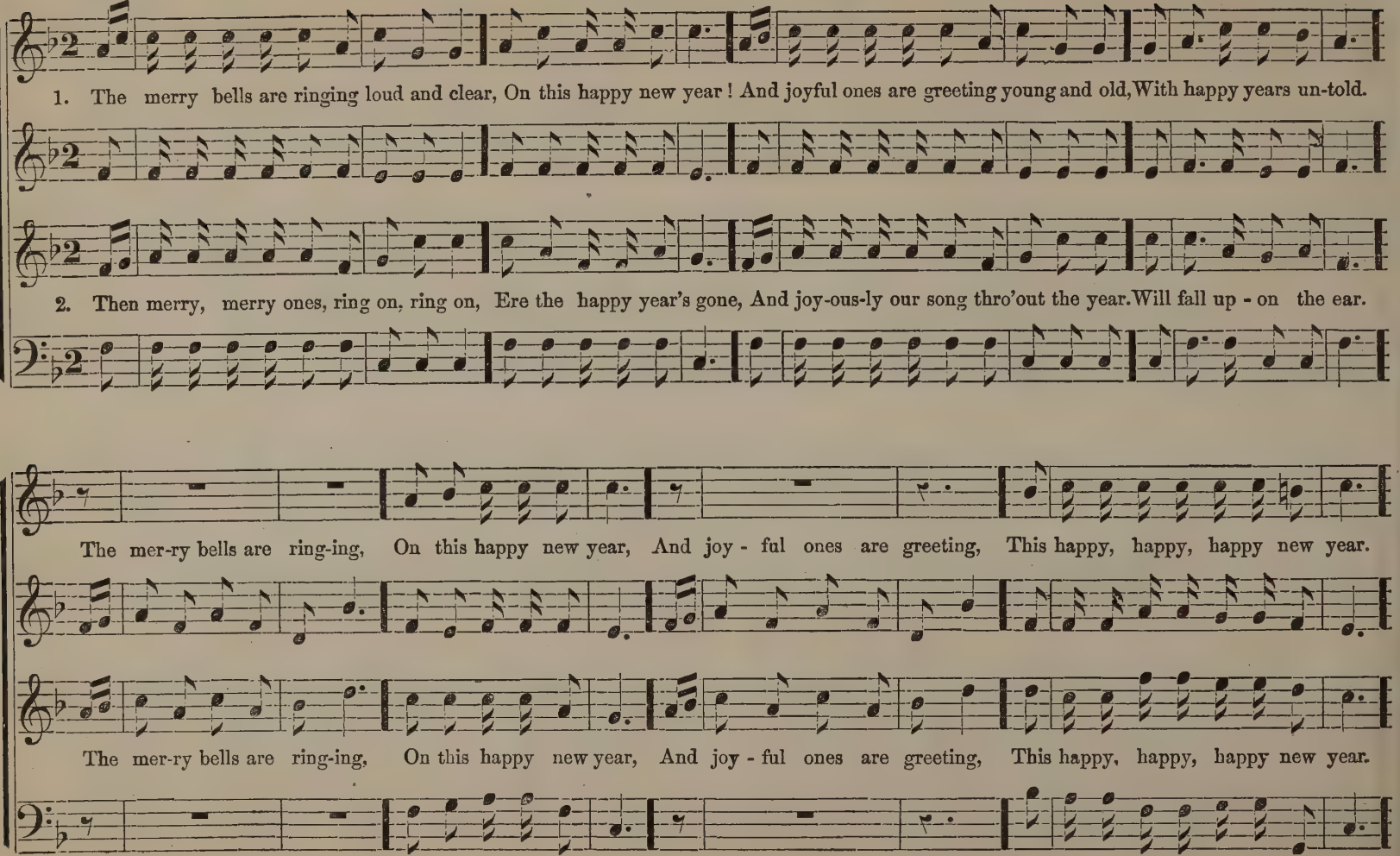

CHORUS. Allegro.
1. La-dy, fair la-dy, unclose thine eyes, List to the chorus we sing to thee, We must away ere the moon arise, Mer-ri-ly sing we in harmo-ny! Mer-ri - ly sing!
Mer-ri - ly sing!.....
2. Now we are singing at beauty's bow'r, Fair as the theme must our numbers be, While we are chanting of Beauty's pow'r, Loud ring our voices and merrily! Mer-ri - ly sing!
mer-ri-ly sing! Fa la la la la la fa la la la, Fa la la la la la la! Fa la la la la la fa la la la! Fa la la la la la la!
mer-ri-ly sing!..... Fa la la la fa la la, Fa la la la la Fa la la la fa la la la! Fa la la la la la la!
mer-ri - ly sing! Fa la la la la la fa la la la, Fa la la la la la la! Fa la la la la la fa la la la! Fa la la la la la la!
Fa la la la fa la la,

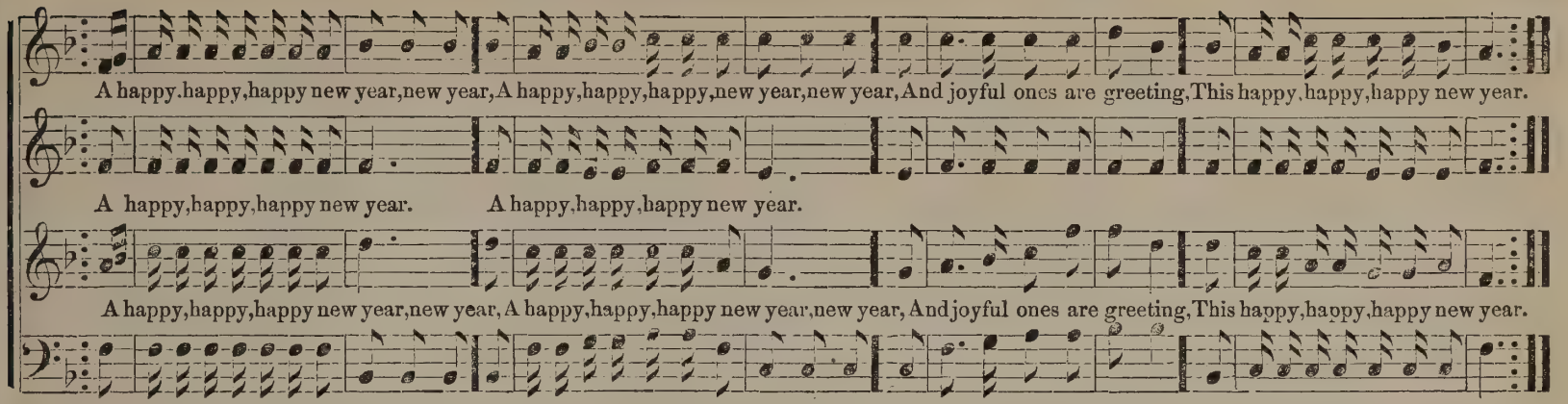
The Merry Bells are Ringing.

Allegro.

From "The Singing School Banner," by permission.

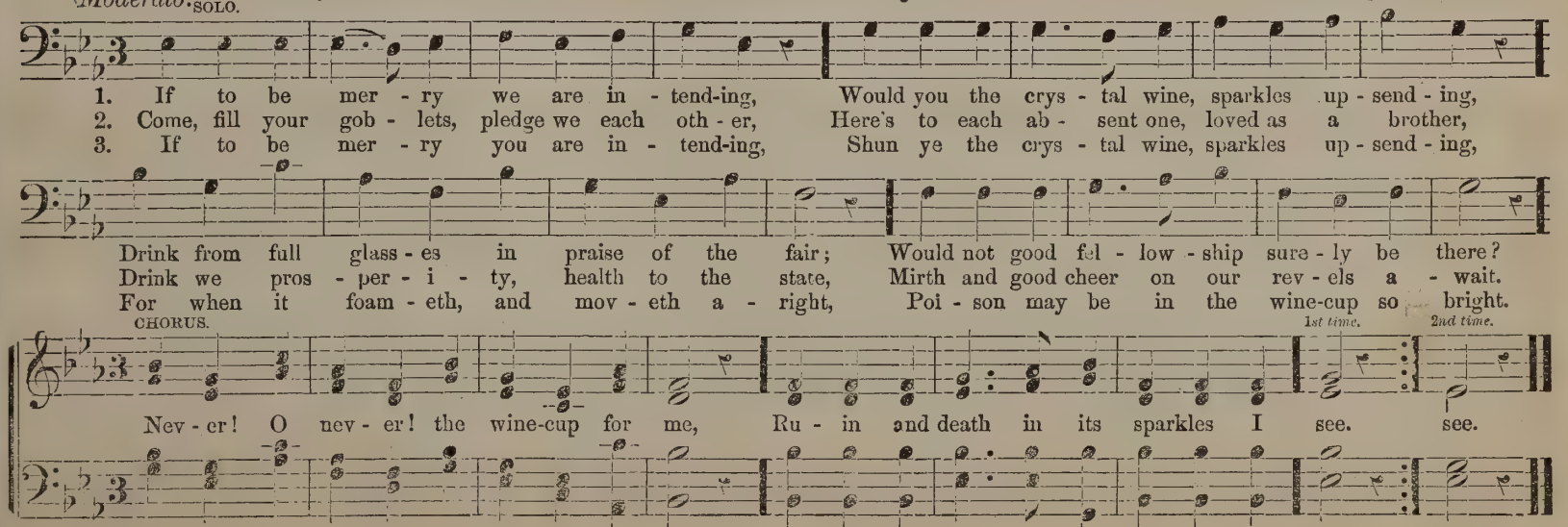
J. H. TENNEY.


1. The merry bells are ringing loud and clear, On this happy new year! And joyful ones are greeting young and old, With happy years un-told.
2. Then merry, merry ones, ring on, ring on, Ere the happy year's gone, And joy-ous-ly our song thro'out the year. Will fall up - on the ear.
The mer-ry bells are ring-ing, On this happy new year, And joy - ful ones are greeting, This happy, happy, happy new year.
The mer-ry bells are ring-ing, On this happy new year, And joy - ful ones are greeting, This happy, happy, happy new year.


A happy, happy, happy new year, new year, A happy, happy, happy, new year, new year, And joyful ones are greeting, This happy, happy, happy new year.
A happy, happy, happy new year. A happy, happy, happy new year.
A happy, happy, happy new year, new year, A happy, happy, happy new year, new year, And joyful ones are greeting, This happy, happy, happy new year.

If to be Merry.

Moderato. SOLO. Words by J. C. JOHNSON. From the Opera "Zauberflote."

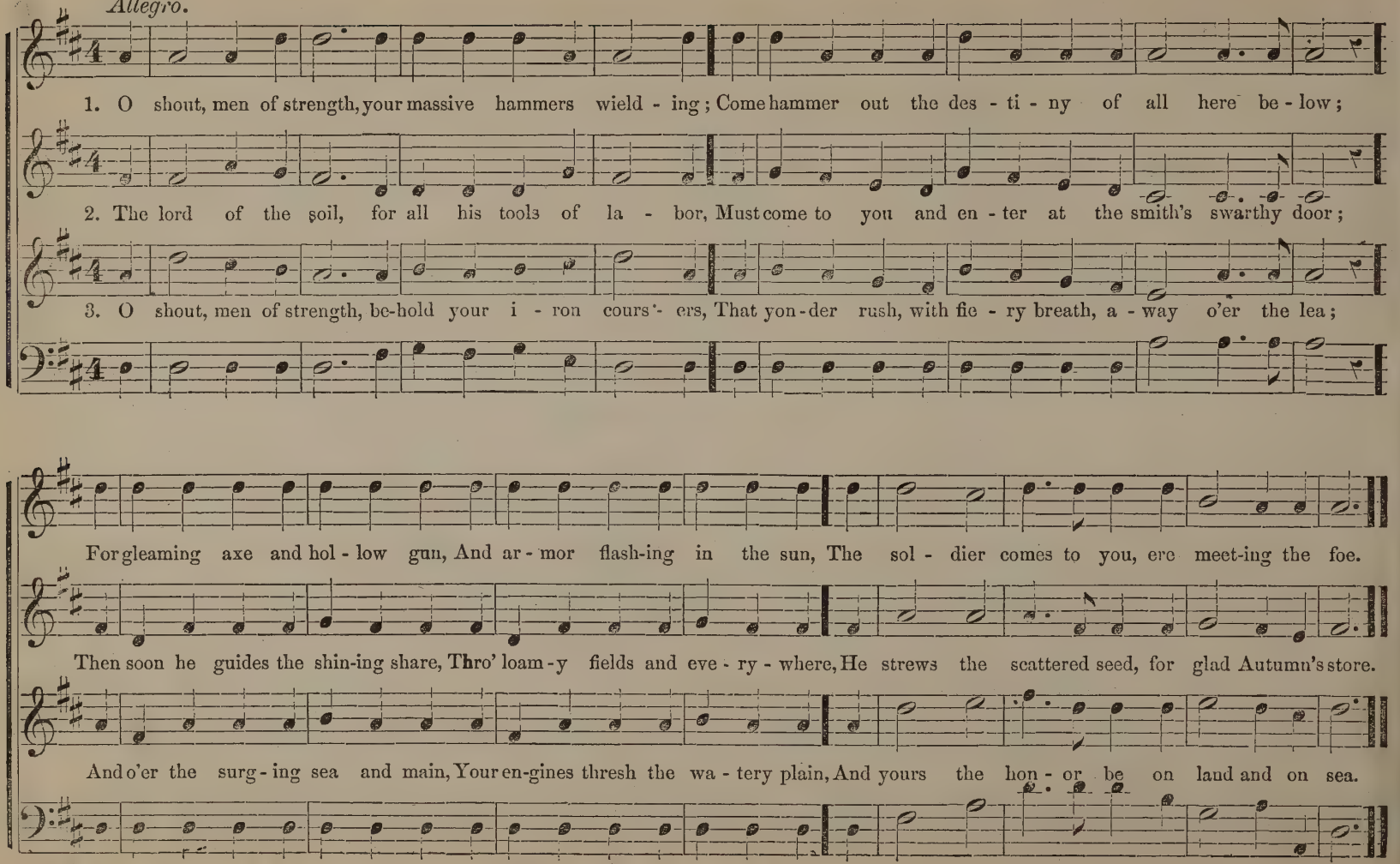

1. If to be mer - ry we are in - tend-ing, Would you the crys - tal wine, sparkles up - send - ing,
2. Come, fill your gob - lets, pledge we each oth - er, Here's to each ab - sent one, loved as a brother,
3. If to be mer - ry you are in - tend-ing, Shun ye the crys - tal wine, sparkles up - send - ing,
Drink from full glass - es in praise of the fair; Would not good fel - low - ship sure - ly be there?
Drink we pros - per - i - ty, health to the state, Mirth and good cheer on our rev - els a - wait.
For when it foam - eth, and mov - eth a - right, Poi - son may be in the wine-cup so bright.
CHORUS.
1st time.
2nd time.
Nev - er! O nev - er! the wine-cup for me, Ru - in and death in its sparkles I see. see.

Men of Strength.

Words by J. C. JOHNSON.

GERMAN STUDENT'S TUNE.

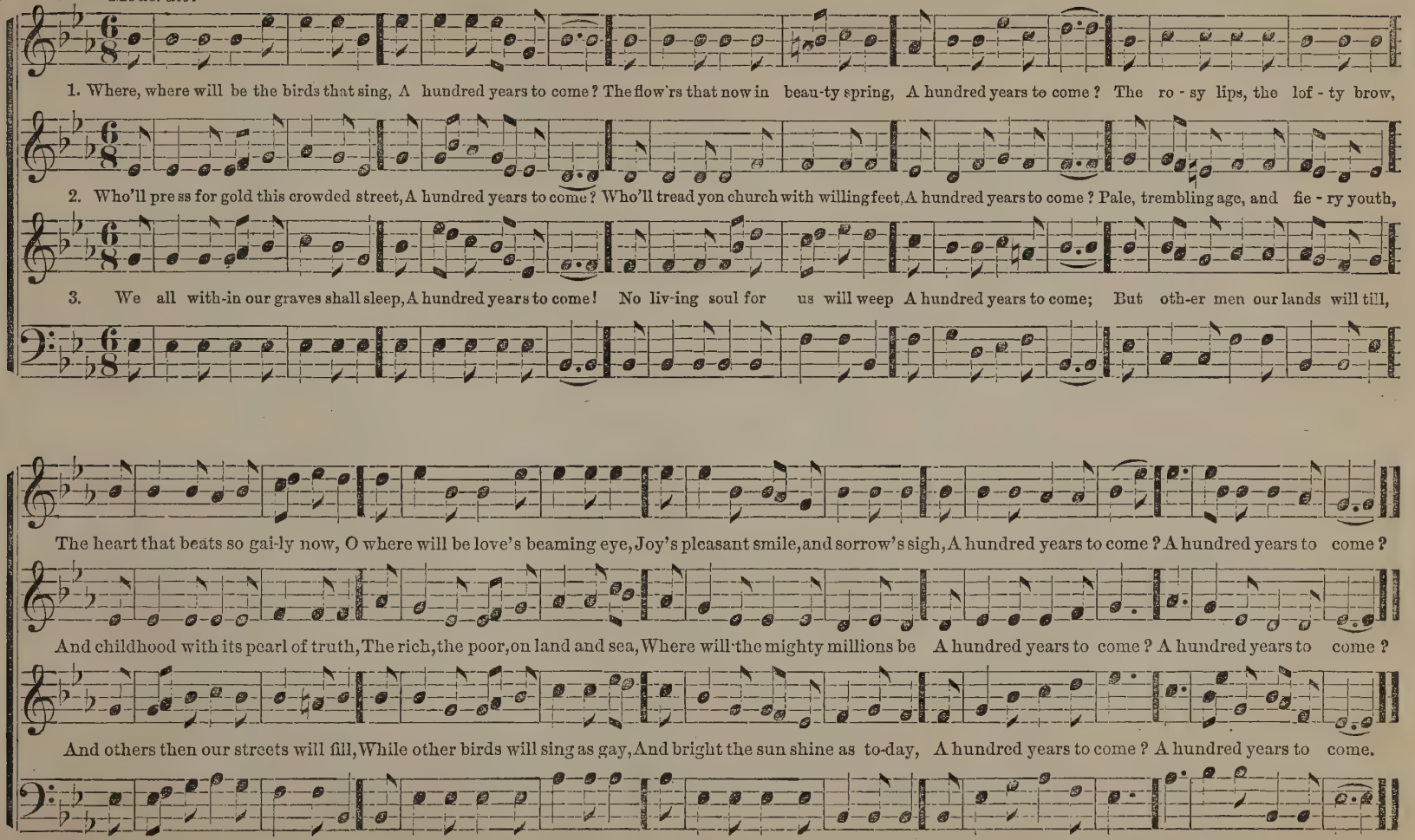
Allegro.


1. O shout, men of strength, your massive hammers wield - ing; Come hammer out the des - ti - ny of all here be - low;
2. The lord of the soil, for all his tools of la - bor, Must come to you and en - ter at the smith's swarthy door;
3. O shout, men of strength, be-hold your i - ron cours'- ers, That yon - der rush, with fie - ry breath, a - way o'er the lea;
For gleaming axe and hol - low gun, And ar - mor flash-ing in the sun, The sol - dier comes to you, ere meet-ing the foe.
Then soon he guides the shin-ing share, Thro' loam - y fields and eve - ry - where, He strews the scattered seed, for glad Autumn's store.
And o'er the surg - ing sea and main, Your en-gines thresh the wa - tery plain, And yours the hon - or be on land and on sea.

Where will be the Birds that Sing?

J. H. TENNEY.

Moderato.

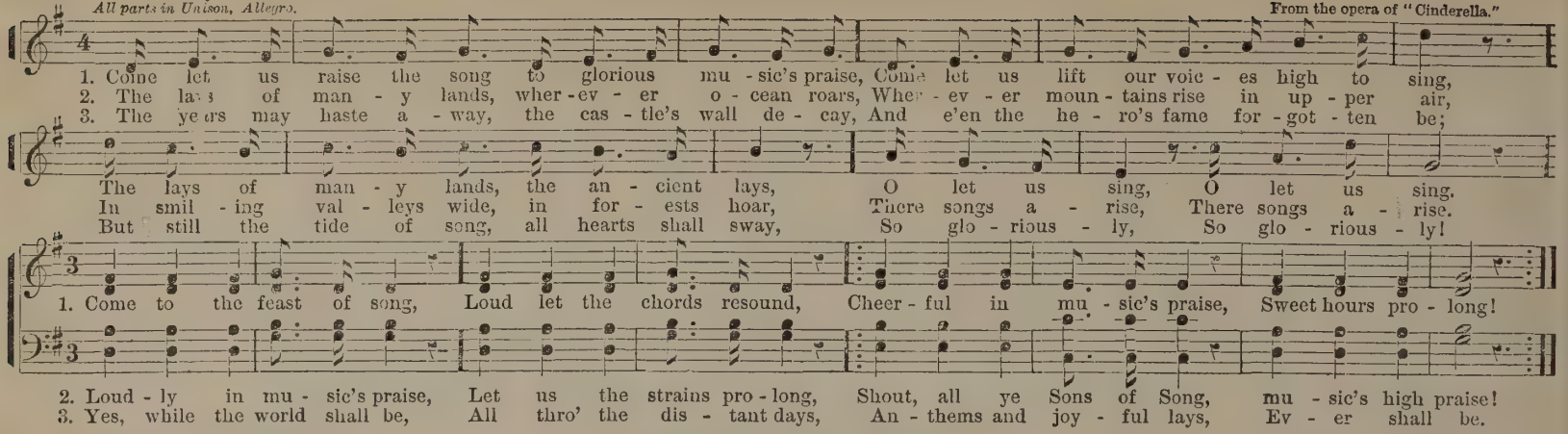

1. Where, where will be the birds that sing, A hundred years to come? The flow'rs that now in beau-ty spring, A hundred years to come? The ro - sy lips, the lof - ty brow,
2. Who'll pre ss for gold this crowded street, A hundred years to come? Who'll tread yon church with willing feet, A hundred years to come? Pale, trembling age, and fie - ry youth,
3. We all with-in our graves shall sleep, A hundred years to come! No liv-ing soul for us will weep A hundred years to come; But oth-er men our lands will till,
The heart that beats so gai-ly now, O where will be love's beaming eye, Joy's pleasant smile, and sorrow's sigh, A hundred years to come? A hundred years to come?
And childhood with its pearl of truth, The rich, the poor, on land and sea, Where will the mighty millions be A hundred years to come? A hundred years to come?
And others then our streets will fill, While other birds will sing as gay, And bright the sun shine as to-day, A hundred years to come? A hundred years to come.

Music's Praise.

Words by J. C. JOHNSON.

All parts in Unison, Allegro.

From the opera of "Cinderella."


1. Come let us raise the song to glorious mu - sic's praise, Come let us lift our voic - es high to sing,
2. The lays of man - y lands, wher - ev - er o - cean roars, Wher - ev - er moun - tains rise in up - per air,
3. The years may haste a - way, the cas - tle's wall de - cay, And e'en the he - ro's fame for - got - ten be;
The lays of man - y lands, the an - cient lays, O let us sing, O let us sing.
In smil - ing val - leys wide, in for - ests hoar, There songs a - rise, There songs a - rise.
But still the tide of song, all hearts shall sway, So glo - rious - ly, So glo - rious - ly!
1. Come to the feast of song, Loud let the chords resound, Cheer - ful in mu - sic's praise, Sweet hours pro - long!
2. Loud - ly in mu - sic's praise, Let us the strains pro - long, Shout, all ye Sons of Song, mu - sic's high praise!
3. Yes, while the world shall be, All thro' the dis - tant days, An - thems and joy - ful lays, Ev - er shall be.

The Fairies' Dance.

Words by J. C. JOHNSON.

Allegro.

From the opera of "Martha."

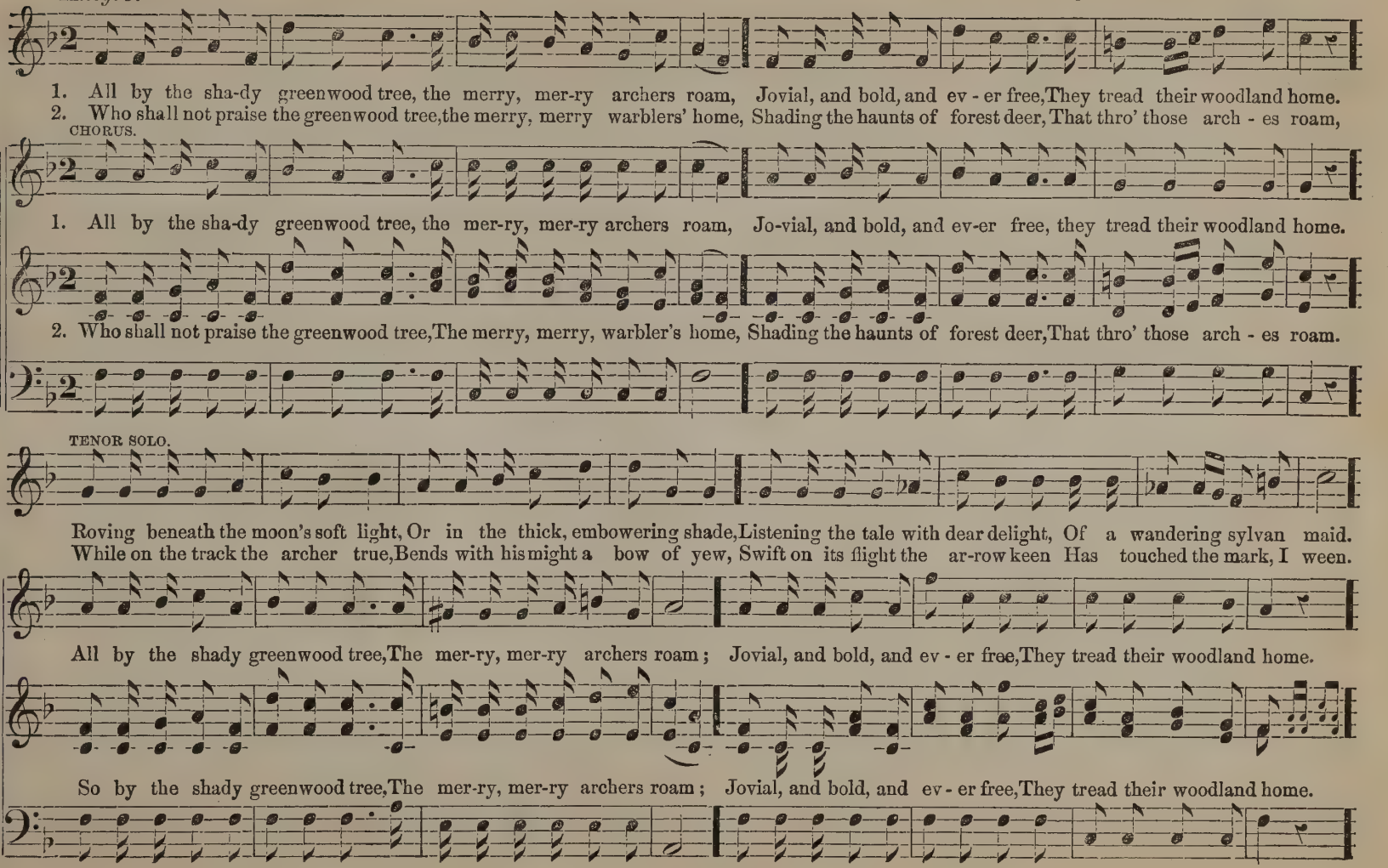
Fine.

1. La, la, la la la la tra la la la la la la Tra la la la la la la la la la la la la.
2. Ha! ha! bound a - way, the fair - y ring may us be - tray, Ha! ha! with a song we skip the heath - er bells a - mong.
3. La, la, la la la la tra la la la la la la Tra la la la la la la la la la la la la.
4. Ha! ha! bright and fair we see the love - ly morn - ing star. Ha! ha! swift - ly fly, The bright and sun - ny hours are nigh.
D.C. For every verse.
La, la, la, la, la, la, la, la, la, la, la, la, la, La, la, la, la, la, la, la, la, la, la, la, la, la.
All parts in unison.
D.C.
1. So we fairies dance a - way beneath the sil - ver, sil - ver ray, All the night the mer - ry moon gives bet - ter light than summer noon.
2. Fair - y harp - ers all in tune, they thrum a lightsome fair - y tune, Winging, singing, on our toes, we frol - ic round the sleeping rose
3. All we fairies, feath - er light, are float - ing, floating, all the night, En - ter on the soft moon ray, and whis - per dreams so bright and gay.
4. Danc - ing, dancing, nev - er tire, but not at home if you inquire, Hid from pry - ing mor - tal eye, we frol - ic as the night goes by.

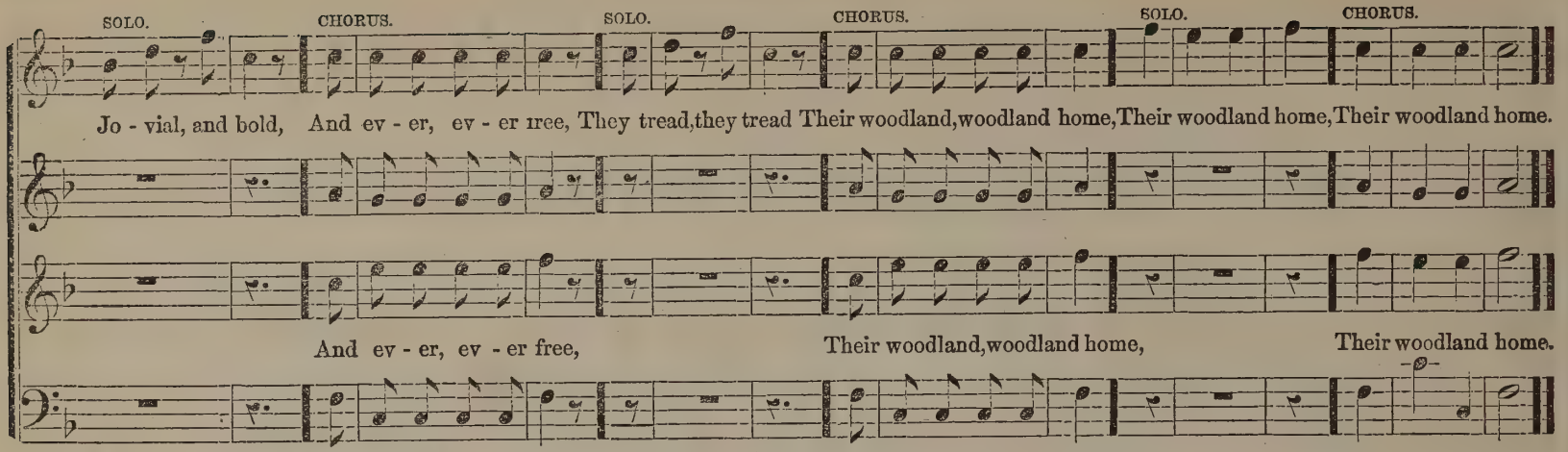
The Greenwood Tree.

From the Opera of "The Maid of Judah."

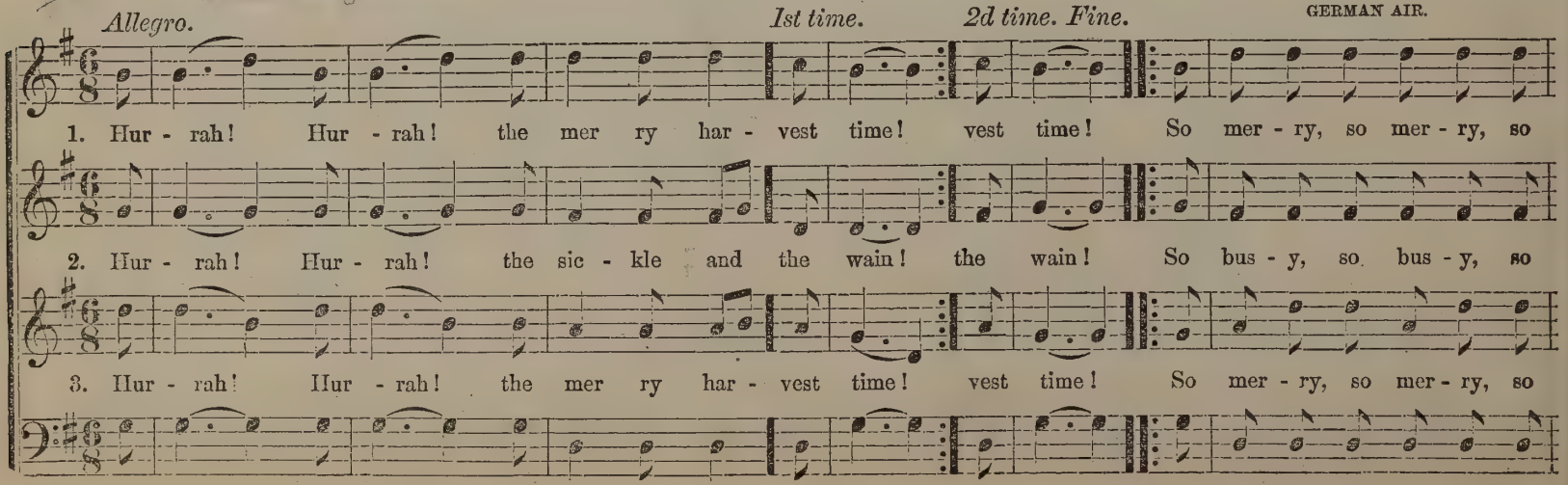
Allegro. TENOR SOLO.

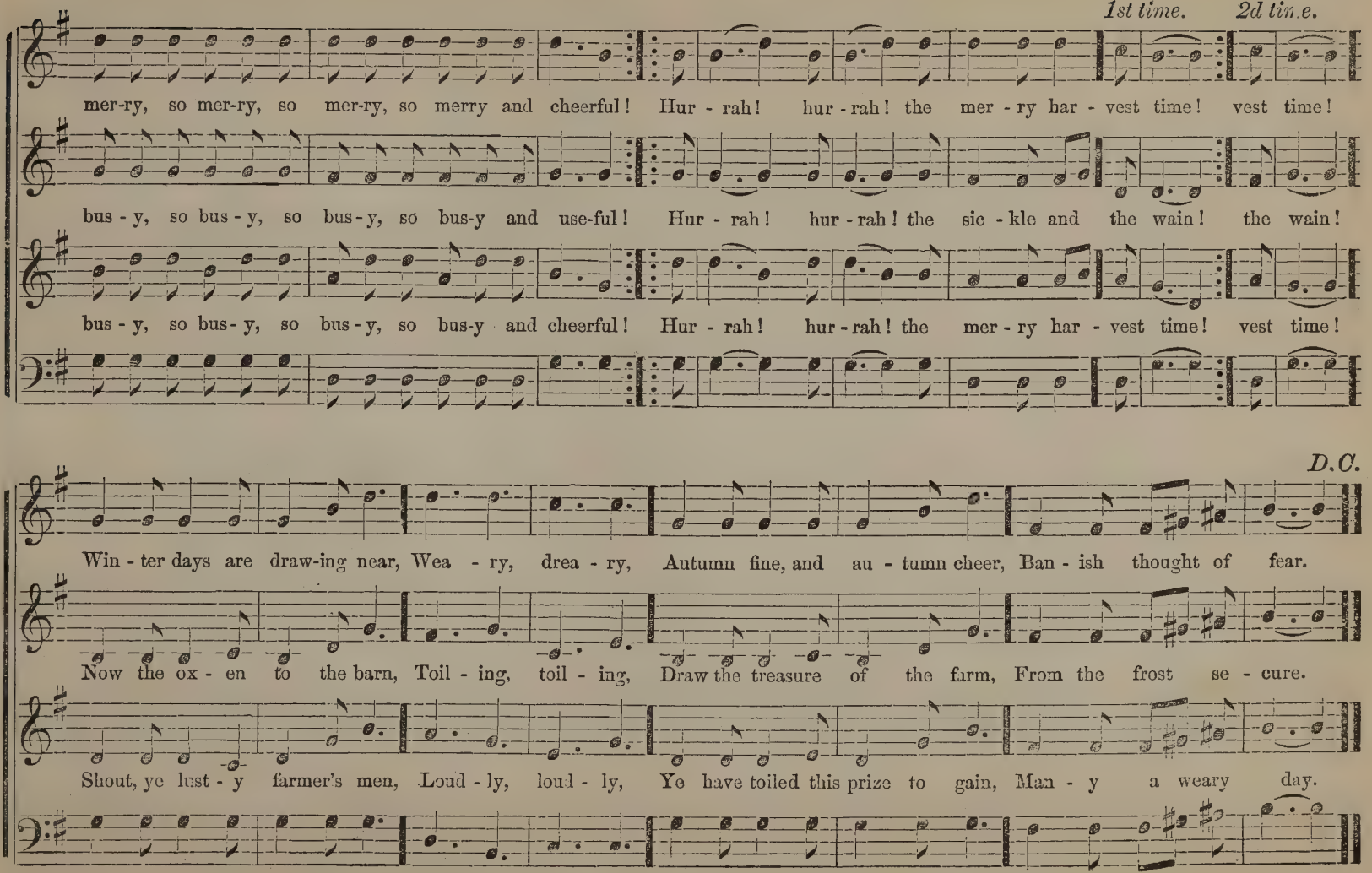

1. All by the sha-dy greenwood tree, the merry, mer-ry archers roam, Jovial, and bold, and ev - er free, They tread their woodland home.
2. Who shall not praise the greenwood tree, the merry, merry warblers' home, Shading the haunts of forest deer, That thro' those arch - es roam,
CHORUS.
1. All by the sha-dy greenwood tree, the mer-ry, mer-ry archers roam, Jo-vial, and bold, and ev-er free, they tread their woodland home.
2. Who shall not praise the greenwood tree, The merry, merry, warbler's home, Shading the haunts of forest deer, That thro' those arch - es roam.
TENOR SOLO.
Roving beneath the moon's soft light, Or in the thick, embowering shade, Listening the tale with dear delight, Of a wandering sylvan maid.
While on the track the archer true, Bends with his might a bow of yew, Swift on its flight the ar-row keen Has touched the mark, I ween.
All by the shady greenwood tree, The mer-ry, mer-ry archers roam; Jovial, and bold, and ev - er free, They tread their woodland home.
So by the shady greenwood tree, The mer-ry, mer-ry archers roam; Jovial, and bold, and ev - er free, They tread their woodland home.

The Greenwood Tree. Concluded.


SOLO.
CHORUS.
SOLO.
CHORUS.
SOLO.
CHORUS.
Jo - vial, and bold, And ev - er, ev - er free, They tread, they tread Their woodland, woodland home, Their woodland home, Their woodland home.
And ev - er, ev - er free, Their woodland, woodland home, Their woodland home.

The Harvest Time.


Allegro.
1st time.
2d time. Fine.
GERMAN AIR.
1. Hur - rah! Hur - rah! the mer ry har - vest time! vest time! So mer - ry, so mer - ry, so
2. Hur - rah! Hur - rah! the sic - kle and the wain! the wain! So bus - y, so bus - y, so
3. Hur - rah! Hur - rah! the mer ry har - vest time! vest time! So mer - ry, so mer - ry, so


1st time.
2d time.
mer-ry, so mer-ry, so mer-ry, so merry and cheerful! Hur - rah! hur - rah! the mer - ry har - vest time! vest time!
bus - y, so bus - y, so bus - y, so bus-y and use-ful! Hur - rah! hur - rah! the sic - kle and the wain! the wain!
bus - y, so bus - y, so bus - y, so bus-y and cheerful! Hur - rah! hur - rah! the mer - ry har - vest time! vest time!
D.C.
Win - ter days are draw-ing near, Wea - ry, drea - ry, Autumn fine, and au - tumn cheer, Ban - ish thought of fear.
Now the ox - en to the barn, Toil - ing, toil - ing, Draw the treasure of the farm, From the frost se - cure.
Shout, ye lust - y farmer's men, Loud - ly, loud - ly, Ye have toiled this prize to gain, Man - y a weary day.

Moonlight.

Allegro. Words by J. C. JOHNSON. From the Opera of "La Cenerentola."

1. The day, the day is darkling, Hi - o, hi - o, we row A- cross the waters sparkling, In chaste Diana's glow. Lo! the clouds her coming
2. Now far and farther sweeping, Hi - o, hi - o, we row, The wavelets round us leaping, And dancing, as we go; But in darkness all a-
3. Now from the waves up-ris-ing, Hi - o, hi - o, we row, Her beauty all sur - prising, Illumes the waste below, Goddess, dart thy lightsome

wait, And the gem-like stars are set, Fair on evening's gentle brow. Fair on evening's gentle brow.

wait, Till the night-queen rise in state, Till the east begins to glow, Till the east begins to glow.

beam, Till the waves with silver gleam, On the joyous path we go, On the joyous path we go.

Wildwood Birds.

Words by J. C. JOHNSON.

From the Opera of LA DAME BLANCHE.

Allegro.

Fine.

1. Forth, a-way, the Wildwood Birds their eve-ning lays are sing-ing, Forth, a-way, the fish at play, a-bove the waves are spring-ing;
   Forth, a-way, the har-vest moon, a-bove the hills as-cend-ing, Tips with sil-ver ev'-ry tree, new forms of beau-ty blend-ing.
2. Pleas-ant thus to float at eve; 'mid beau-ty all sur-round-ing, Listen-ing to sweet eve-ning sounds, as eve-ning bells re-sound-ing;
   Fill with mu-sic all the air, and hark! what hap-py voi-ces, Chant sweet an-thems, strong and clear, while ech-o loud re-joic-es.
3. With the stream we float a-long, while pass-ing thro' the val-ley, Charmed with mu-sic all the while, for birds are sing-ing gai-ly;
   Then a-cross the wid-er lake, we pull with swift-er mo-tion, Sing-ing gay, we mar-i-ners up-on the land-locked o-cean.

D.C.

TREBLE.

On the rip-pling wa-ter, thus we're gen-tly glid-ing, Now in for-est shad-ow, now in light a-bid-ing.
Gen-tle hours of pleas-ure, on the sum-mer wa-ters, Thus fair na-ture cheer-eth, all her sons and daugh-ters.
Hap-py friends to-geth-er, while the hours are fly-ing, Mo-ment-ly new pleas-ures, in the scene des-cry-ing.

The Summer Sea.

Moderato.

From the Opera of RIGOLETTI.

1. O-ver the sum-mer sea, With bright hearts gay and free, Joined by glad min-strel-sy, Gai-ly we're roam-ing,
2. List, there's a bird on high, Far in yon a-zure sky, Fling-ing sweet mel-o-dy, Each heart to glad-den.
3. While o'er the dis-tant sea, Gleam-ing so cheer-i-ly, Sails light the dark-ling hue Of o-cean's wave.

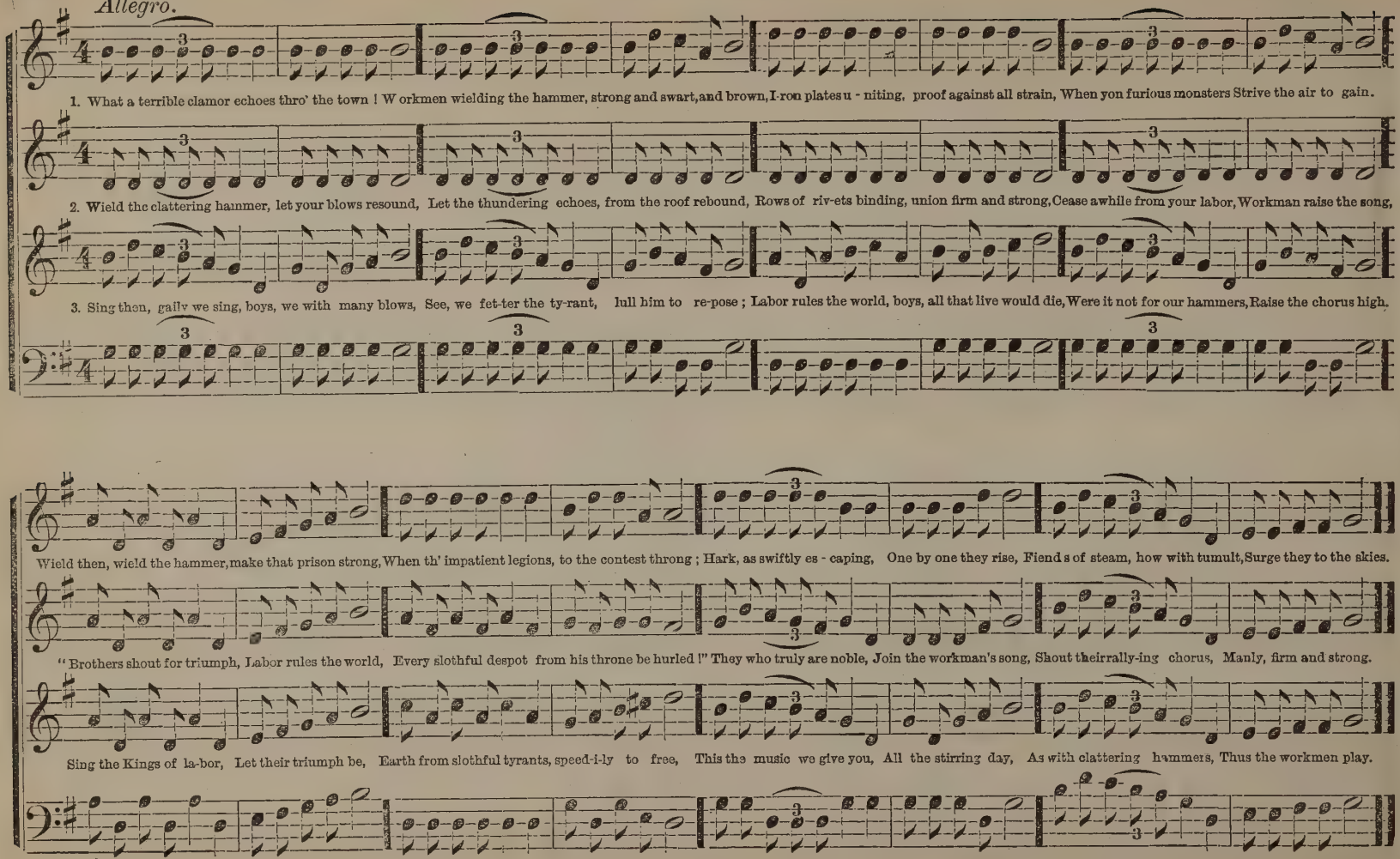
Swift flows the rip-pling tide, Light-ly the zeph-yrs glide, Round us on eve-ry side, Bright crests of foam.
Hark! its song seems to say, Ban-ish all care a-way, Nev-er let sor-row stay, Our joys to mar.
Light wheels the o-cean bird, Loud rings the sail-or's word, Ho! for the lands a-far, Gai-ly we roam.

The Iron Workers.

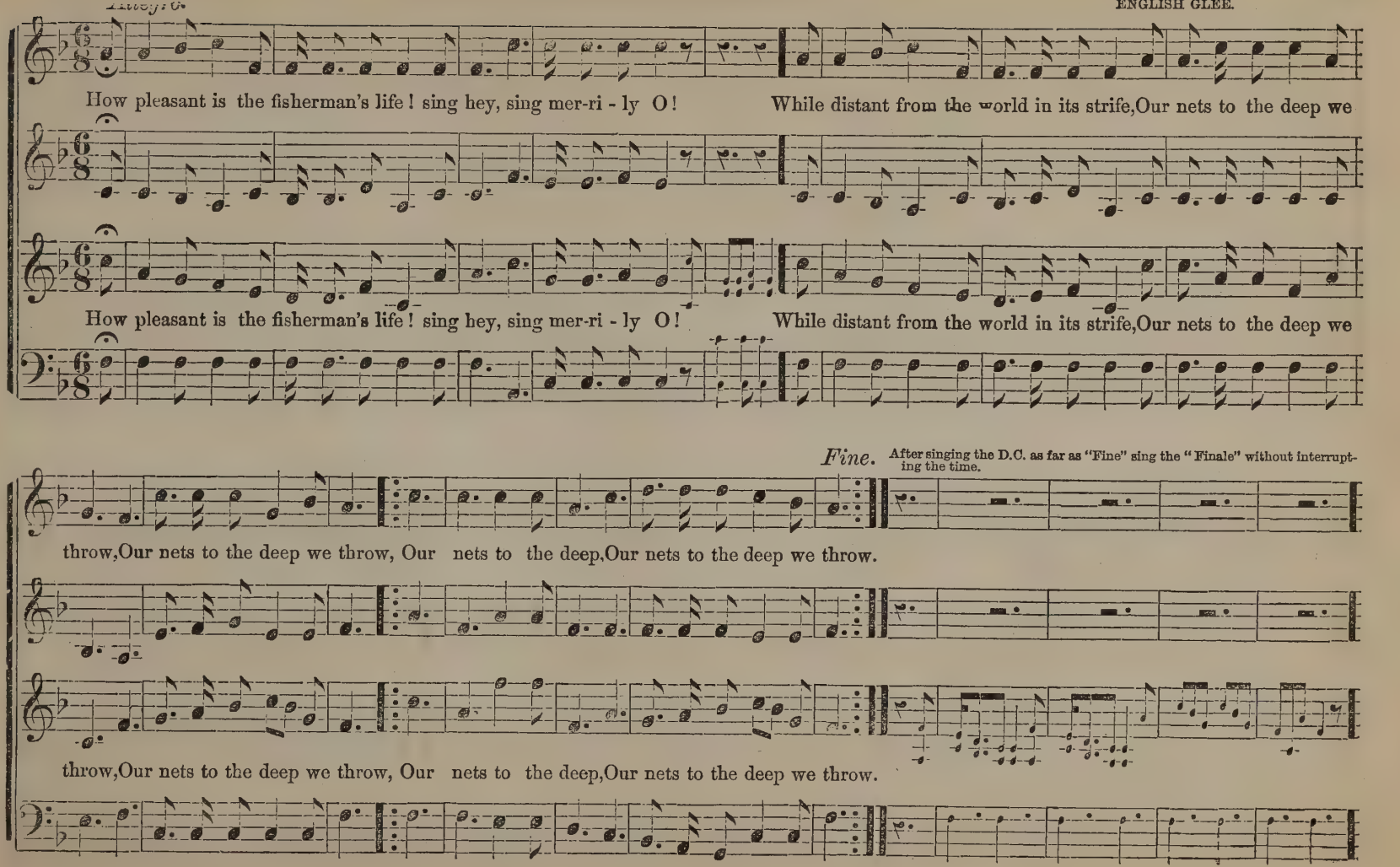
Words by J. C. JOHNSON.

A. N. JOHNSON.

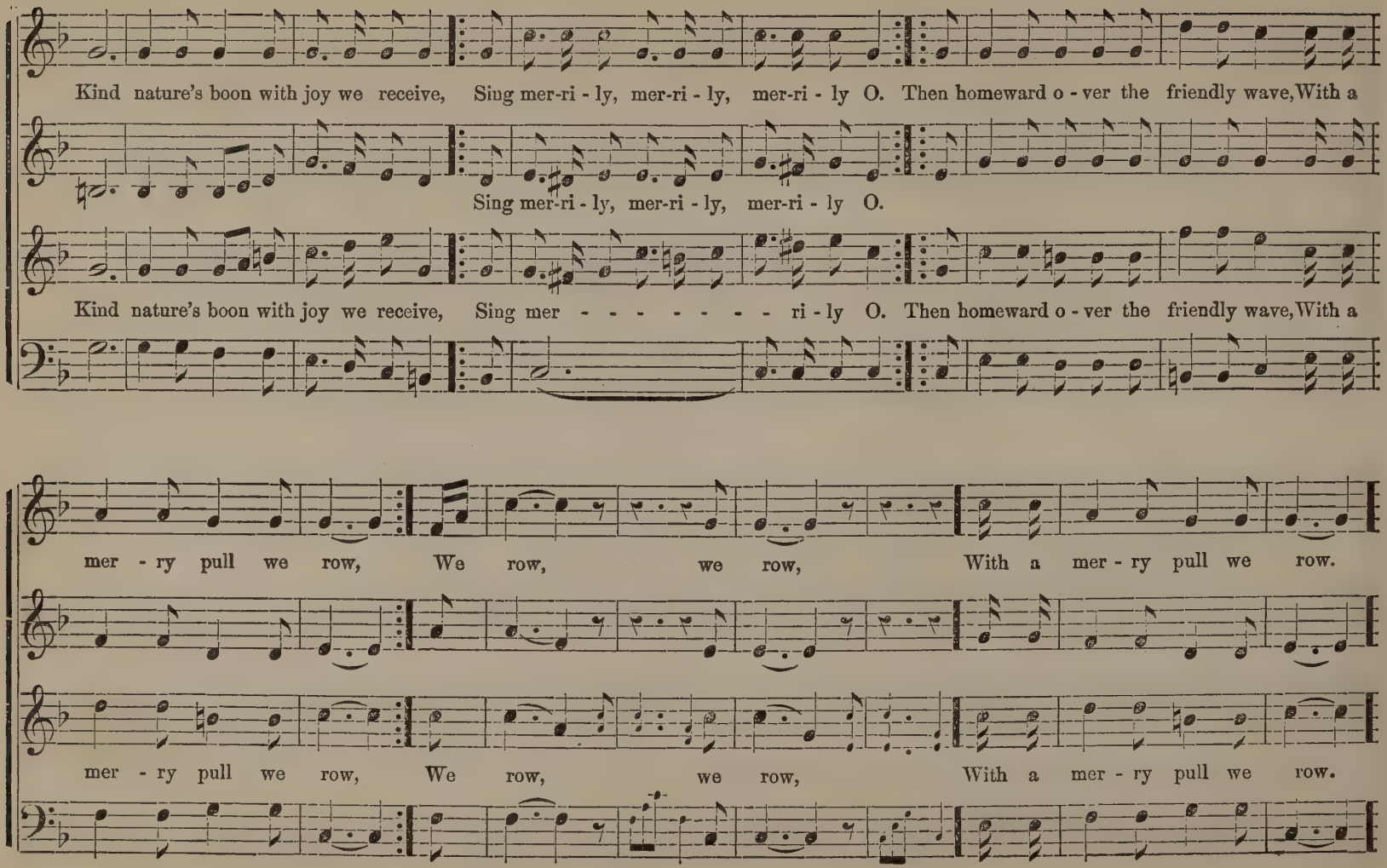
Allegro.


1. What a terrible clamor echoes thro' the town ! W orkmen wielding the hammer, strong and swart, and brown, I-ron plates u - niting, proof against all strain, When yon furious monsters Strive the air to gain.
2. Wield the clattering hammer, let your blows resound, Let the thundering echoes, from the roof rebound, Rows of riv-ets binding, union firm and strong, Cease awhile from your labor, Workman raise the song,
3. Sing then, gaily we sing, boys, we with many blows, See, we fet-ter the ty-rant, lull him to re-pose ; Labor rules the world, boys, all that live would die, Were it not for our hammers, Raise the chorus high.
Wield then, wield the hammer, make that prison strong, When th' impatient legions, to the contest throng ; Hark, as swiftly es - caping, One by one they rise, Fiends of steam, how with tumult, Surge they to the skies.
" Brothers shout for triumph, Labor rules the world, Every slothful despot from his throne be hurled !" They who truly are noble, Join the workman's song, Shout their rally-ing chorus, Manly, firm and strong.
Sing the Kings of la-bor, Let their triumph be, Earth from slothful tyrants, speed-i-ly to free, This the music we give you, All the stirring day, As with clattering hammers, Thus the workmen play.

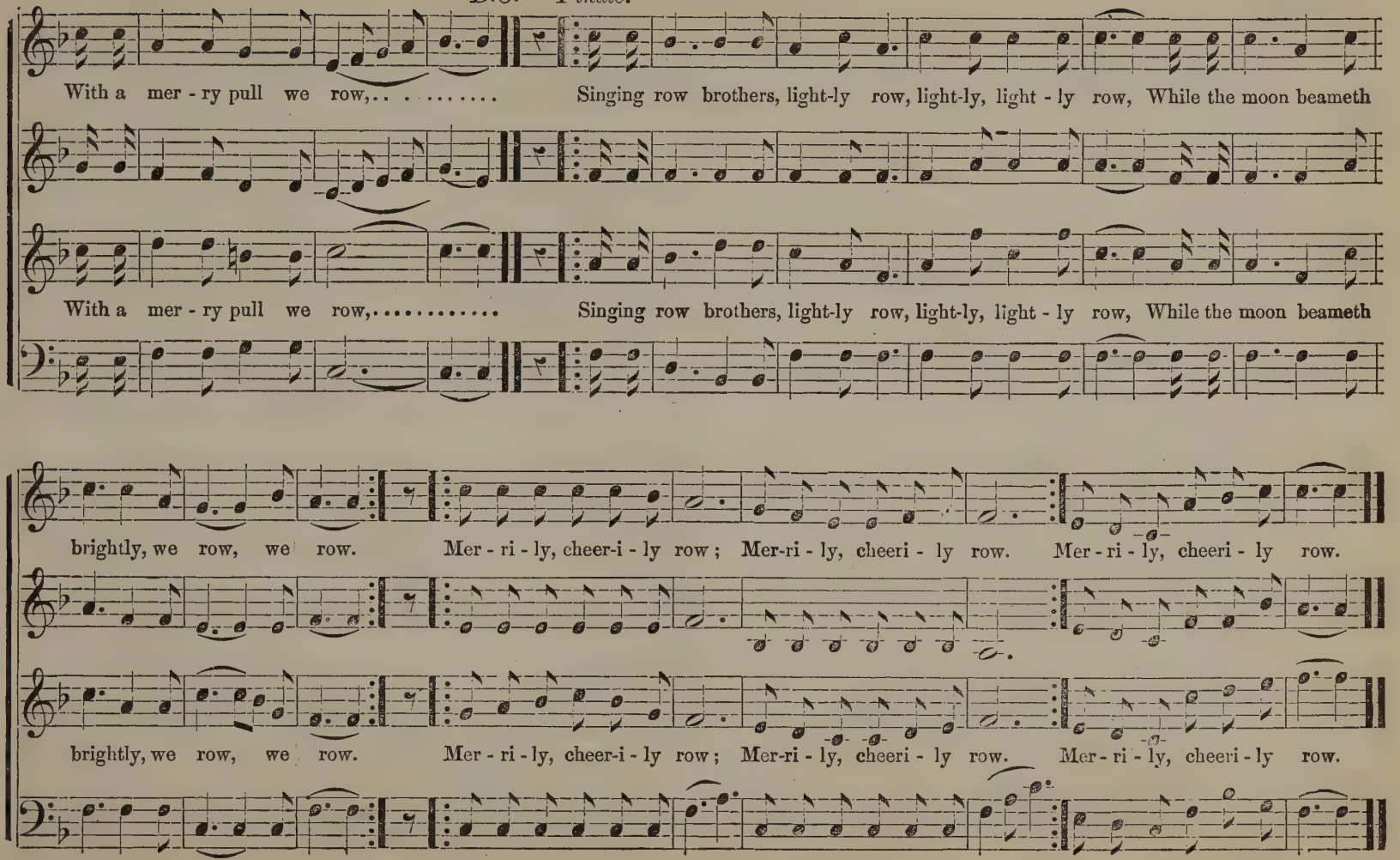
ENGLISH GLEE.


How pleasant is the fisherman's life! sing hey, sing mer-ri - ly O!
While distant from the world in its strife, Our nets to the deep we
How pleasant is the fisherman's life! sing hey, sing mer-ri - ly O!
While distant from the world in its strife, Our nets to the deep we
Fine.
After singing the D.C. as far as "Fine" sing the "Finale" without interrupting the time.
throw, Our nets to the deep we throw, Our nets to the deep, Our nets to the deep we throw.
throw, Our nets to the deep we throw, Our nets to the deep, Our nets to the deep we throw.

The Fisherman's Life. Continued.


Kind nature's boon with joy we receive, Sing mer-ri - ly, mer-ri - ly, mer-ri - ly O. Then homeward o - ver the friendly wave, With a
Sing mer-ri - ly, mer-ri - ly, mer-ri - ly O.
Kind nature's boon with joy we receive, Sing mer - - - - - - - ri - ly O. Then homeward o - ver the friendly wave, With a
mer - ry pull we row, We row, we row, With a mer - ry pull we row.
mer - ry pull we row, We row, we row, With a mer - ry pull we row.

D.C. *Finale.*


With a mer - ry pull we row,.. .....
Singing row brothers, light-ly row, light-ly, light - ly row, While the moon beameth
With a mer - ry pull we row,.....
Singing row brothers, light-ly row, light-ly, light - ly row, While the moon beameth
brightly, we row, we row.
Mer - ri - ly, cheer-i - ly row; Mer-ri - ly, cheeri - ly row.
Mer - ri - ly, cheeri - ly row.
brightly, we row, we row.
Mer - ri - ly, cheer-i - ly row; Mer-ri - ly, cheeri - ly row.
Mer - ri - ly, cheeri - ly row.

The Pilgrim Fathers.

Words by Mrs. HEMANS. A. N. JOHNSON.

Allegro.

1. The breaking waves dashed high, On a stern and rock bound coast, The woods a - gainst a storm - y sky, Their gi - ant branches toss'd.
2. Not as the conqueror comes, They, the true-heart-ed, came, Not with the roll of stir-ring drums, Or trump that sings of fame.
3. A - mid the storm they sang, The stars heard and the sea! The sound-ing aisles of the woodland rang, With anthems of the free!
4. What sought they thus a - far? Bright jew-els of the mine? The wealth of seas? the spoils of war? They sought a faith's pure shrine!
The heav - y night hung dark The hills and wa-ters o'er, When a band of ex - iles moored their bark, On wild New England's shore.
Not as the fly - ing come, In si - lence and in fear, They shook the depths of the des - ert gloom, With hymns of loft - y cheer.
The o - cean ea - gle soar'd O'er roll-ing waves' white foam, The rock-ing pines in the for - est roar'd, To bid them welcome home.
Aye! call it ho - ly ground, The soil where first they trod, They left unstained what there they found, Freedom to wor-ship God.

The Chimes of Zurich.

C. E. HORN.

SOLO. *Moderato.*

1. The sun his part - ing ray had cast O'er ver - dant hills and dells, And ech - o answered from her cave,
2. The shades of eve were on the wave, And twi - light's fai - ry dells, Whilst o'er the Lake sweet mu - sic pass'd,

The dis - tant eve - ning bells, Wild birds were sing - ing, Flow'rets were springing, Sweet chimes were ringing, I hear them yet.
From Zurich's eve - ning bells.

CHORUS. SOLO. CHORUS.

Wild birds were singing, Flow'rets were springing, Sweet chimes were ringing, I ne'er can forget. Sweet evening chimes, Sweet evening chimes, I can ne'er for - get.

The Age of Progress.

Words by J. C. JOHNSON.

SOLO. *Allegro.*

1. What's the use of your complaining, Or de - taining, or re - straining, For the world is onward rolling, And you cannot keep it still.
2. Ho! ye emperors, kings, and nobles, 'Tis the e - ra of your troubles, For we're climbing, climbing up the tree, And you are sliding down.
3. Ho! ye learn-ed fools, con - sid - er, For your power here's a bid-der, For with thousand new in-ventions, We are bound the world to change.
4. Still the world is roll-ing, rolling, Round its or - bit careless strolling, Caring lit - tle for the nations, Which it hurries thro' the sky.

CHORUS. *1st time.* *2d time.*

'Tis an age of progress, 'Tis an age of progress, 'Tis an age of progress, And you cannot keep it still. can't keep it still.

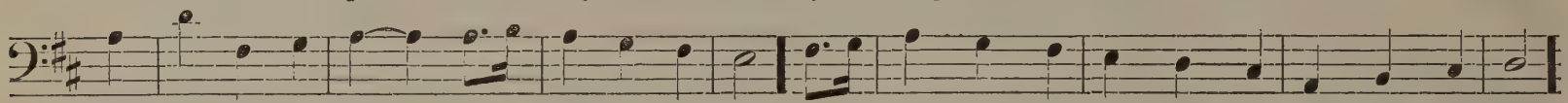
The Beauty of Goodness.

Words from J. C. JOHNSON.

Arranged from the Opera of TANCREDI.

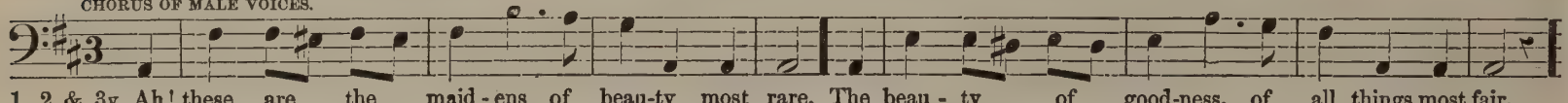
SOLO. *Allegro.*

1. Let those who would sing of beau - ty and grace, Search not for them on - ly a beau - ti - ful face,
2. Let truth ev - er flow from lips as they part, And eyes to all friends their love - light im - part,
3. Let love and let praise such beau - ty re - ward, May such grace our roughness with pi - ty re - gard.

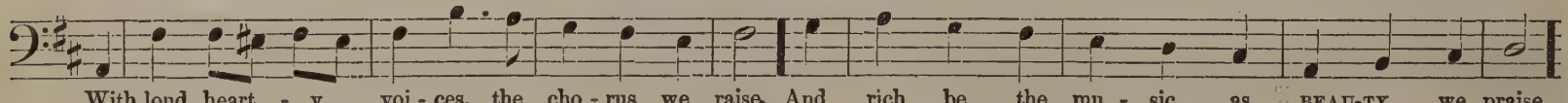


The heart ev - er kind, the voice sweet and low, The beau - ty of good - ness un - fail - ing - ly show.
And ears ev - er open, to tales of dis - tress, Prompt the hand that be - stow - eth with kind - ness and grace.
The light of our dwelling, the joy of our days, Then loud swell the cho - rus for BEAU - TY we praise.

CHORUS OF MALE VOICES.

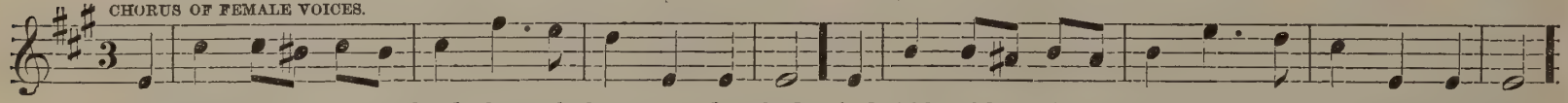


1, 2 & 3v. Ah! these are the maid - ens of beau-ty most rare, The beau - ty of good-ness, of all things most fair,

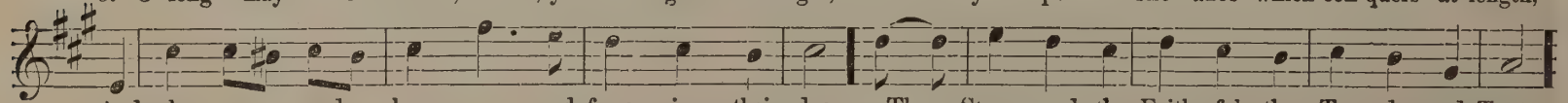


With loud heart - y voi - ces, the cho - rus we raise, And rich be the mu - sic, as BEAU-TY we praise.

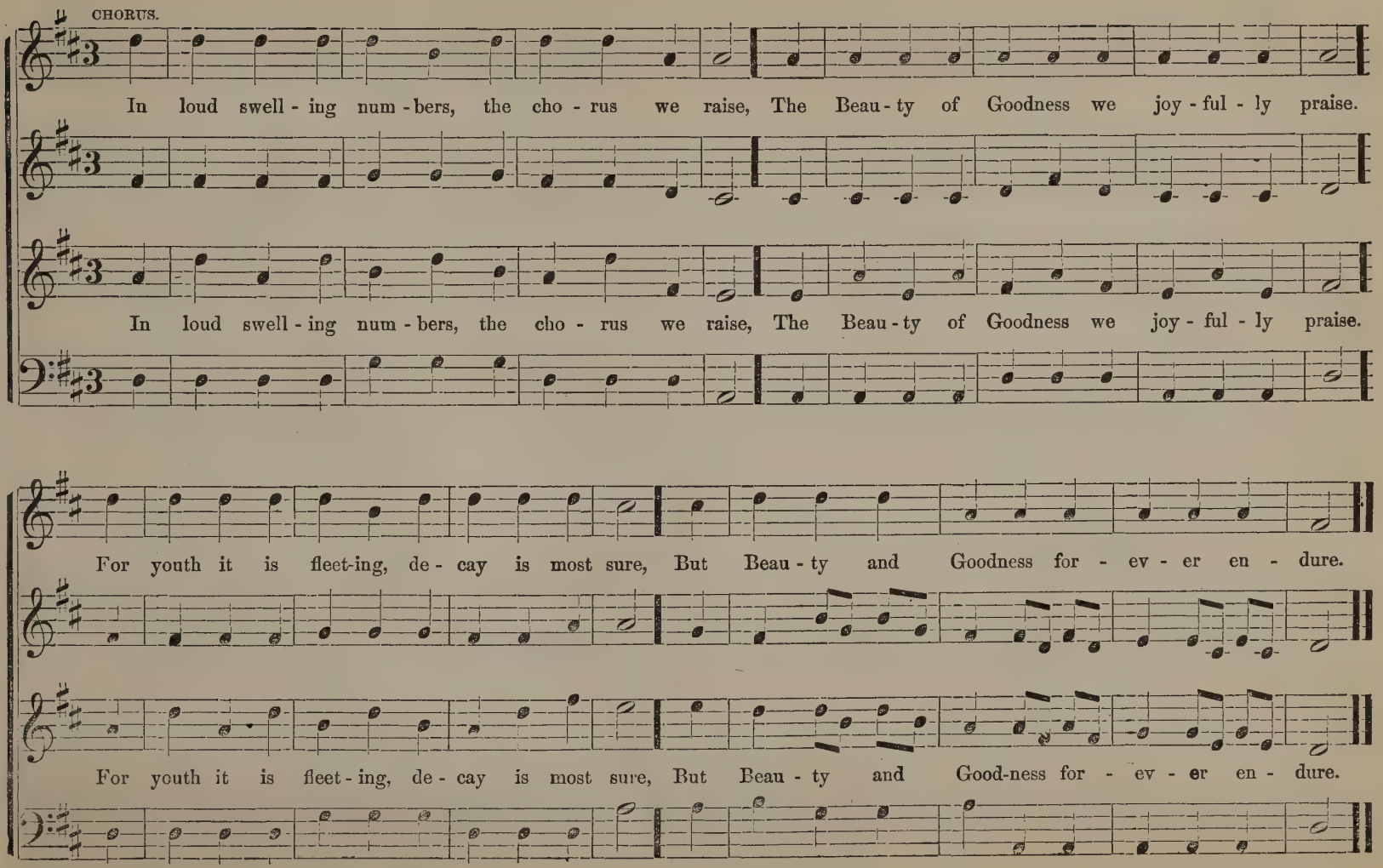
CHORUS OF FEMALE VOICES.



1. Oh! strong are the hands that such beau - ty de - fend, And faith - ful the hearts that our weak-ness be - friend.
2. The beau - ty of strength, and the grace of good deeds, The cour - age which fol - lows, where Hon - or may lead,
3. O long may re - main, friends, your cour-age and strength, The man - ly per - sist - ance which con-quers at length,

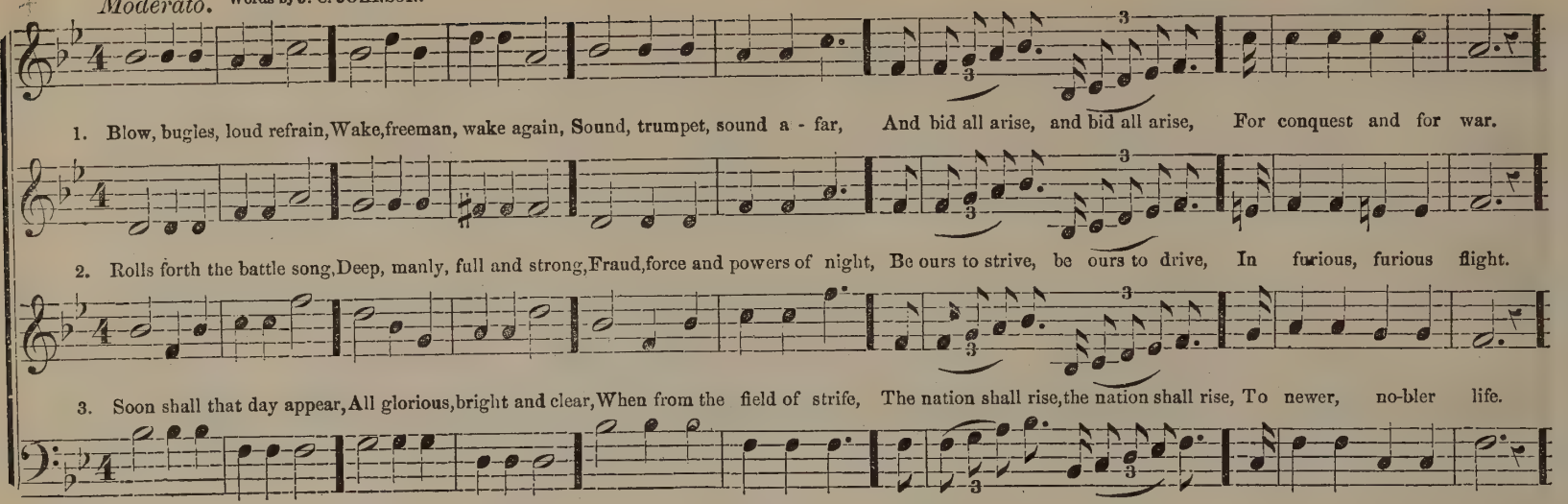


And glo - ry, and hon - or, and fame is their due, The Strong, and the Faith - ful, the Ten - der and True.
And seiz - eth the lau - rel crown, these are their due, Who are man - ly and val - iant, and Ten - der and True.
The beau - ty of good - ness, we praise, 'tis their due, Who are man - ly and val - iant, and Ten - der and True.


CHORUS.
In loud swell - ing num - bers, the cho - rus we raise, The Beau - ty of Goodness we joy - ful - ly praise.
In loud swell - ing num - bers, the cho - rus we raise, The Beau - ty of Goodness we joy - ful - ly praise.
For youth it is fleet-ing, de - cay is most sure, But Beau - ty and Goodness for - ev - er en - dure.
For youth it is fleet - ing, de - cay is most sure, But Beau - ty and Good-ness for - ev - er en - dure.

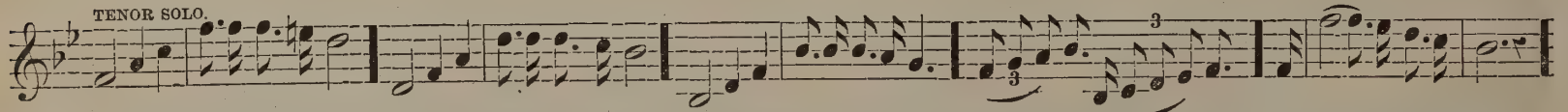
Blow, Bugles.

Moderato. Words by J. C. JOHNSON. Arranged from the Opera of "Faust"



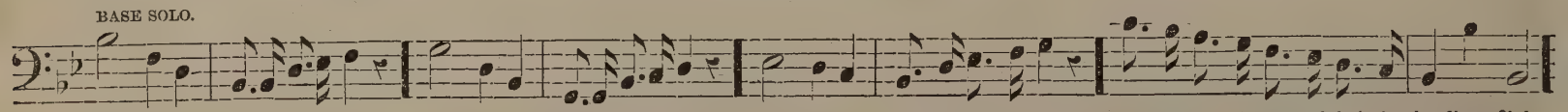
1. Blow, bugles, loud refrain, Wake, freeman, wake again, Sound, trumpet, sound a - far, And bid all arise, and bid all arise, For conquest and for war.
2. Rolls forth the battle song, Deep, manly, full and strong, Fraud, force and powers of night, Be ours to strive, be ours to drive, In furious, furious flight.
3. Soon shall that day appear, All glorious, bright and clear, When from the field of strife, The nation shall rise, the nation shall rise, To newer, no-bler life.

TENOR SOLO.

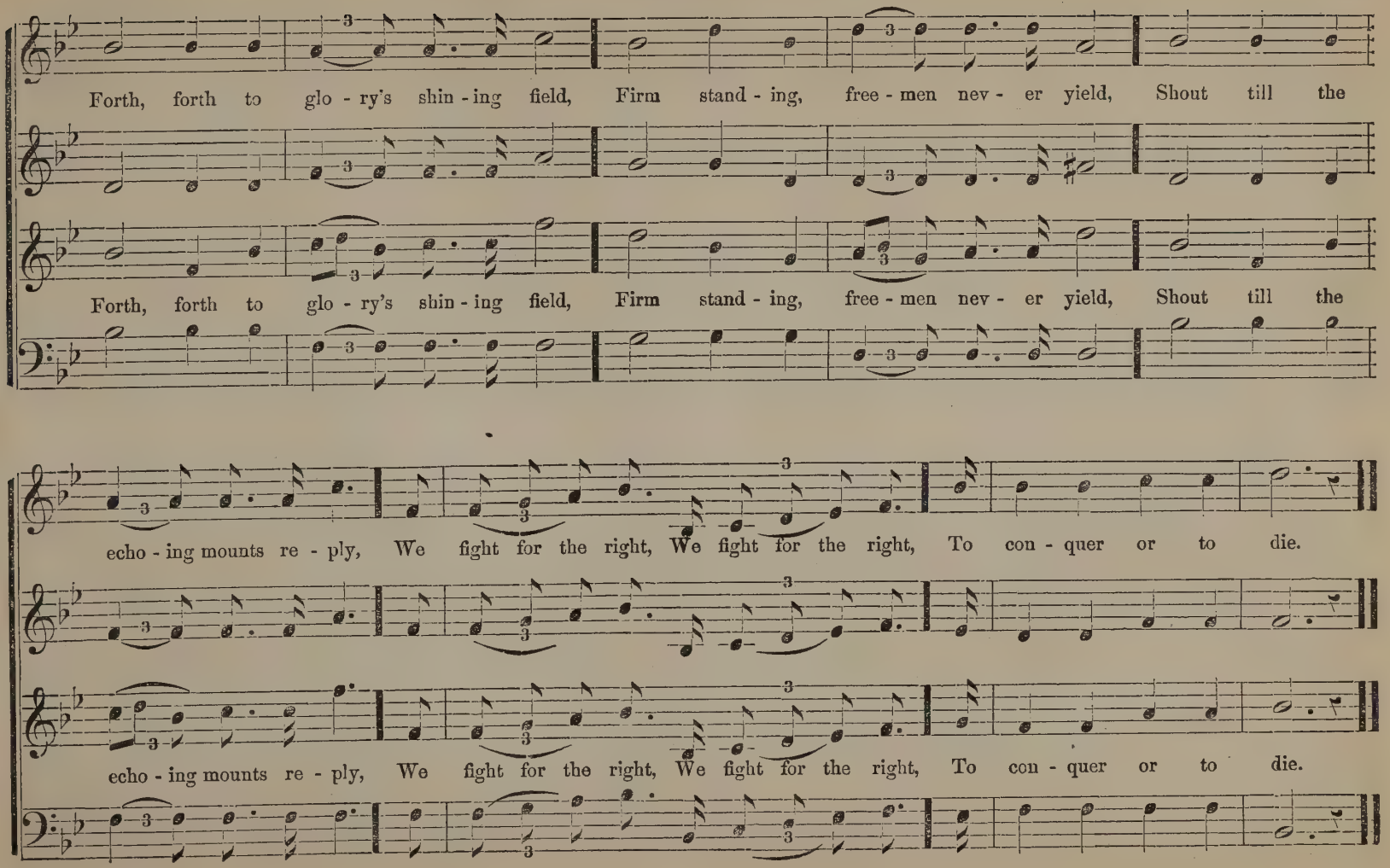


1. Not for the flashing sabre stroke, Not for the sulph'rous battle smoke, Not for the deep ensanguined plain, The rallying call, the rallying call, Resounds, resounds a - gain.
2. Not by the cannon's thund'ring peal, Not by the stroke of murd'rous steel, Not by the musket's heated breath, That spreads o'er the field, that spreads o'er the field Of battle and of death.
3. Then shall the poor, the land possess, Then crown'd with blessings numberless, Sunlight upon all nations shine, O home of the free, and glory and fame Forevermore be thine.

BASE SOLO.



1. Wake, for a grander, nobler strife. See those who seek the nation's life. Down to the contest men of might, Stay not till the coward foe's in headlong flight.
2. Guard well the treasure we have bought, Guard well the land our fathers sought, Firm hold the the treach'rous foes at bay, Ne'er give way till brightly dawns the better day.
3. Wake for a grander, nobler strife, See those who seek the nation's life. Down to the con-test, men of might, Stay not till the coward foe's in headlong flight

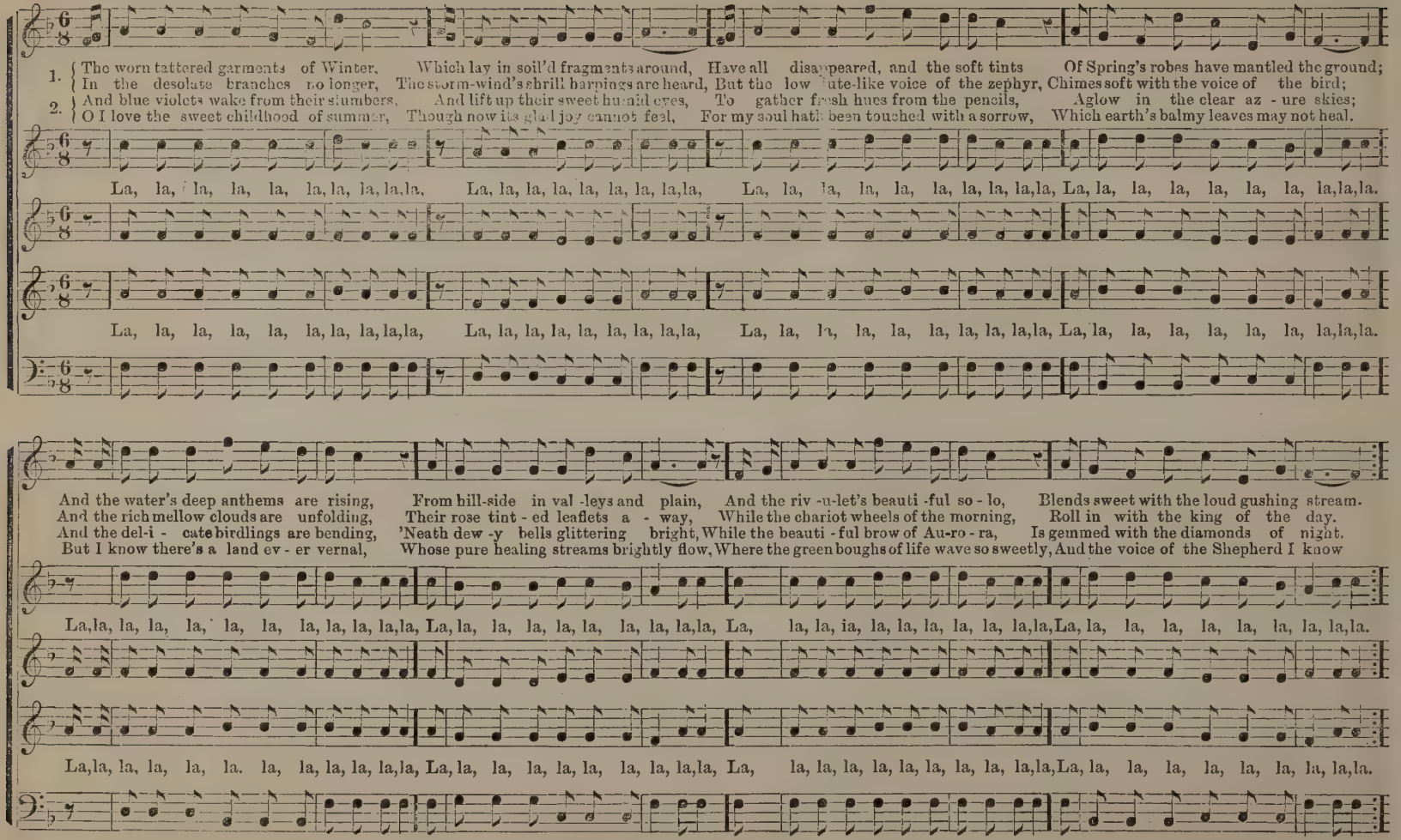

Forth, forth to glo - ry's shin - ing field, Firm stand - ing, free - men nev - er yield, Shout till the
Forth, forth to glo - ry's shin - ing field, Firm stand - ing, free - men nev - er yield, Shout till the
echo - ing mounts re - ply, We fight for the right, We fight for the right, To con - quer or to die.
echo - ing mounts re - ply, We fight for the right, We fight for the right, To con - quer or to die.

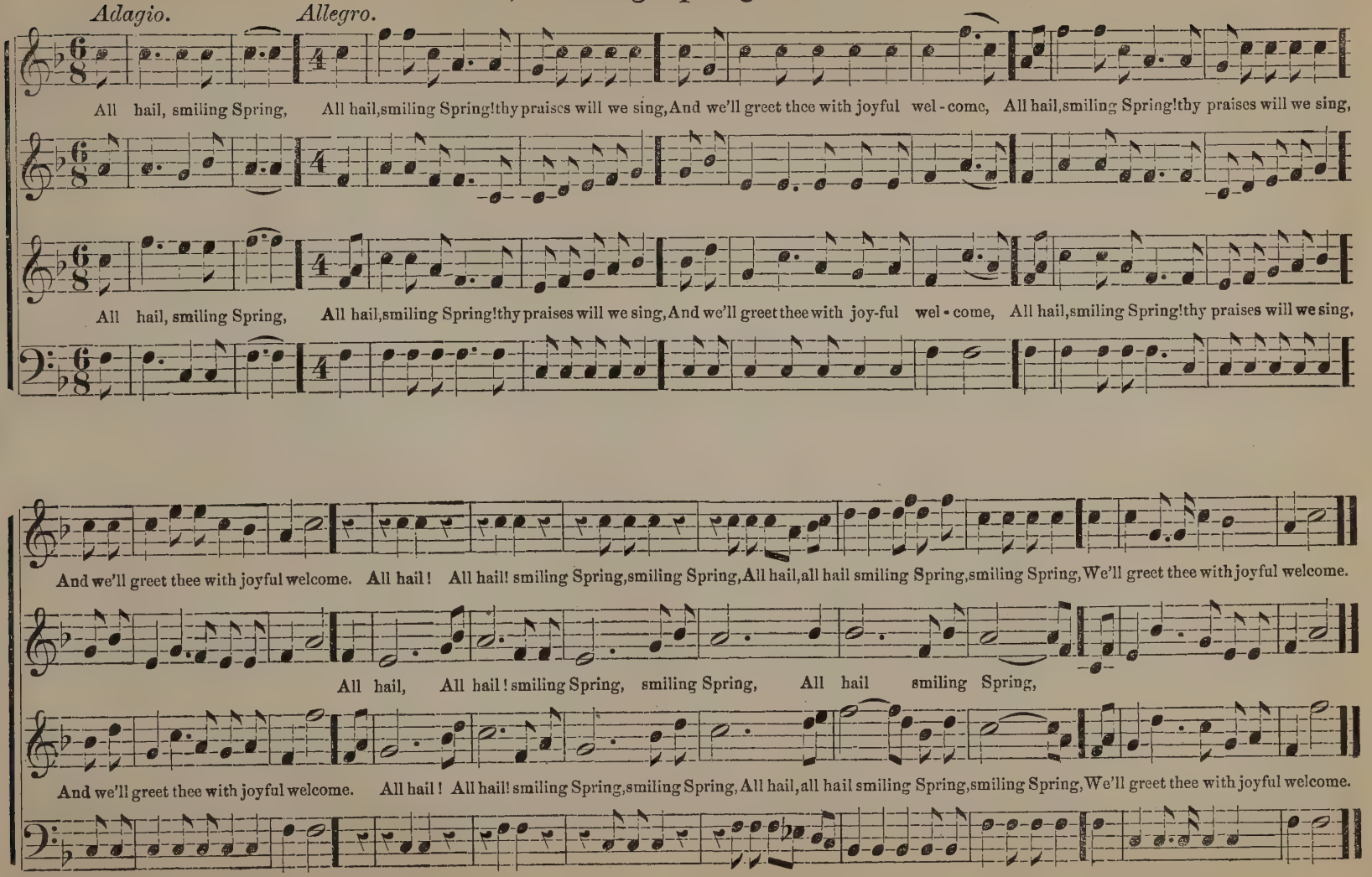
All Hail, Smiling Spring.

Words by Mrs. S. K. FARMAN

Wm. F. ROGERS.

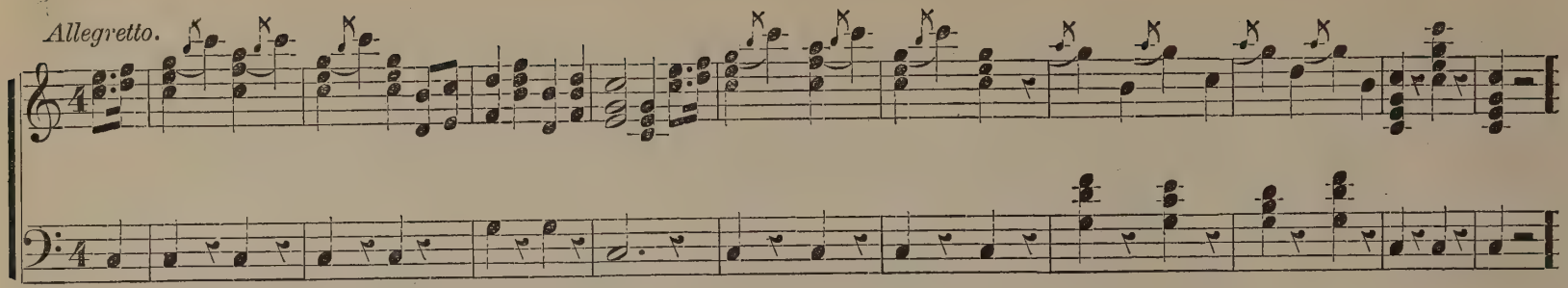
TREBLE SOLO. *Moderato.*


1. The worn tattered garments of Winter, Which lay in soil'd fragments around, Have all disappeared, and the soft tints Of Spring's robes have mantled the ground;
In the desolate branches no longer, The storm-wind's shrill harpings are heard, But the low flute-like voice of the zephyr, Chimes soft with the voice of the bird;
2. And blue violets wake from their slumbers, And lift up their sweet humid eyes, To gather fresh hues from the pencils, Aglow in the clear az - ure skies;
O I love the sweet childhood of summer, Though now its glad joy cannot feel, For my soul hath been touched with a sorrow, Which earth's balmy leaves may not heal.
La, la, la, la


Adagio.
Allegro.
All hail, smiling Spring, All hail, smiling Spring! thy praises will we sing, And we'll greet thee with joyful wel - come, All hail, smiling Spring! thy praises will we sing,
All hail, smiling Spring, All hail, smiling Spring! thy praises will we sing, And we'll greet thee with joy-ful wel - come, All hail, smiling Spring! thy praises will we sing,
And we'll greet thee with joyful welcome. All hail! All hail! smiling Spring, smiling Spring, All hail, all hail smiling Spring, smiling Spring, We'll greet thee with joyful welcome.
All hail, All hail! smiling Spring, smiling Spring, All hail smiling Spring,
And we'll greet thee with joyful welcome. All hail! All hail! smiling Spring, smiling Spring, All hail, all hail smiling Spring, smiling Spring, We'll greet thee with joyful welcome.

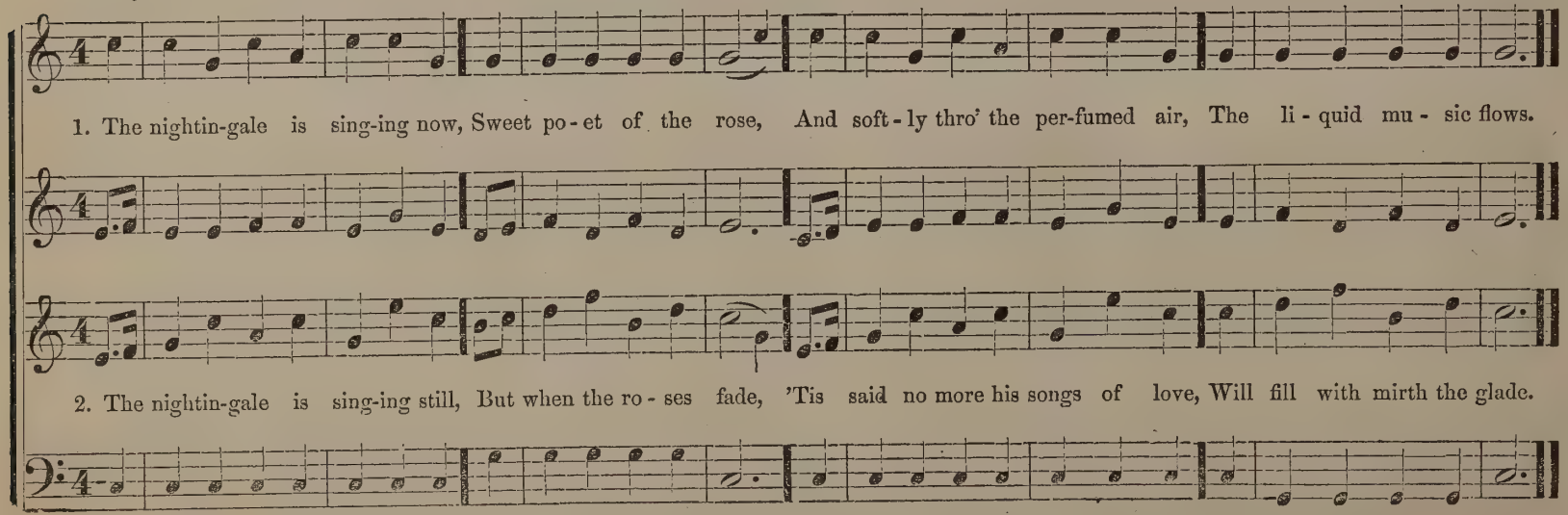
The Nightingale and Rose.

Arranged from S. GLOVER.



Play the Prelude before each verse, but do not play it before the D.C.

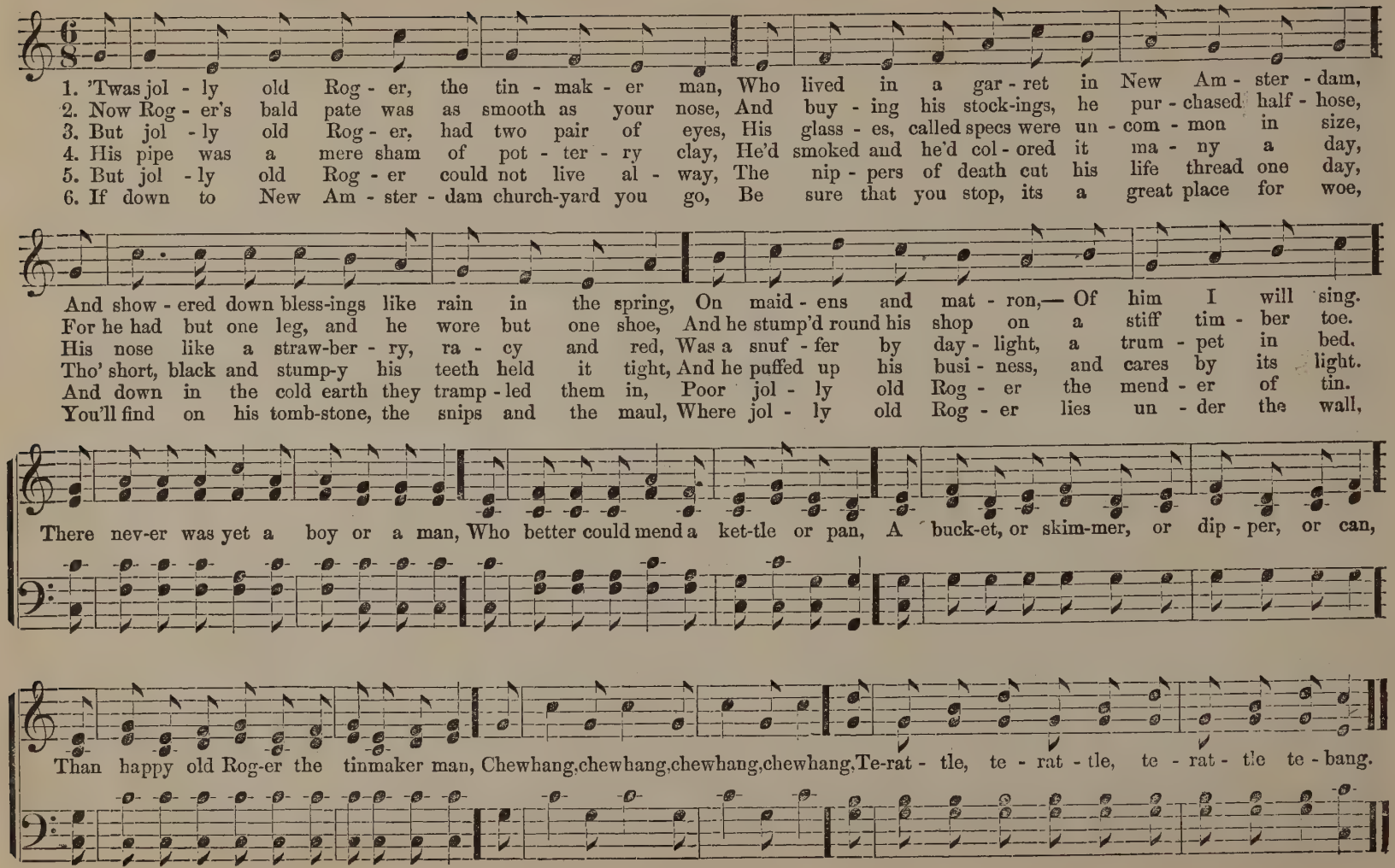
Fine.


1. The nightin-gale is sing-ing now, Sweet po-et of the rose, And soft-ly thro' the per-fumed air, The li-quid mu-sic flows.
2. The nightin-gale is sing-ing still, But when the ro-ses fade, 'Tis said no more his songs of love, Will fill with mirth the glade.

TREBLE SOLO. Moderato.
1. The sweet wild mu - sic seems to steal, Like mag - ic thro' the trees, As min - gled with the breath of flowers,
2. Then let us min - gle song with flowers, Be - neath the sum - mer sky, And wreathe the harp with gar - lands culled,
ALTO SOLO.
It floats up - on the breeze, As min - gled with the breath of flowers, It floats, it floats up - on the breeze.
Be - fore the ro - ses die, And wreathe the harp with gar - lands culled, Be - fore, be - fore the ro - ses die.
TREBLE SOLO. Andante.
1. Oh, I would be the nightingale, To sing all thro' the night, To fill the si - lent wood with songs, Of rapture and de-light.
2. Still, still I'd be the nightingale, For who would wish to stay To sing of love when all we prized, From earth had passed away.
ALTO SOLO.
1. And I would be the per - fumed rose, And hide you in my breast, And you should sing me songs of love,
2. And like the rose I would not wish, The sum - mer to pro - long, But calm - ly per - ish when I heard
D.C.
To lull me in - to rest, And you should sing me songs of love, To lull me in - to rest.
The last faint breath of song, But calm - ly per - ish when I heard The last faint breath of song.

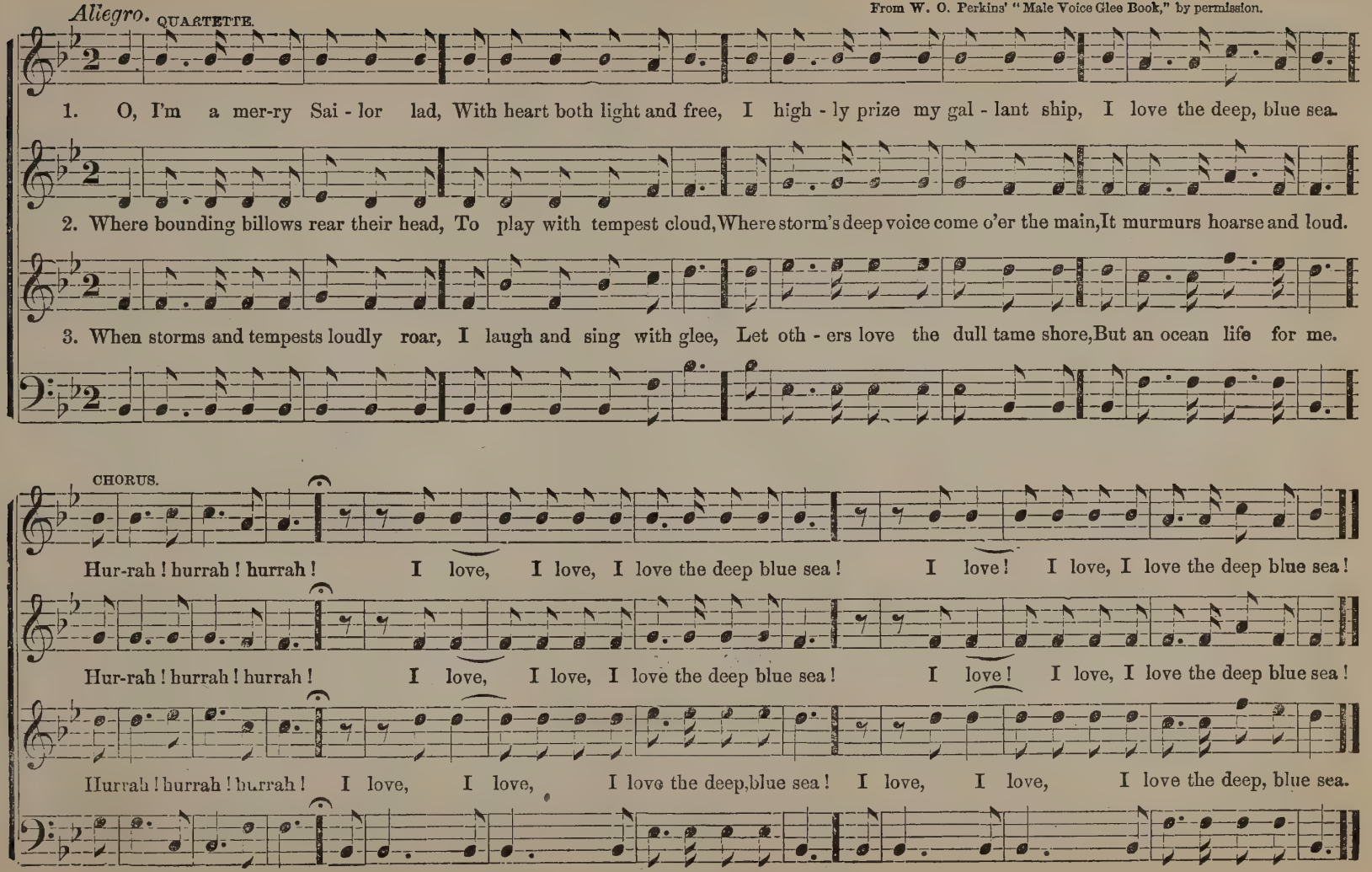
The Tinmaker.

Words by C. C. HASKINS. W. B. RICHARDSON.


1. 'Twas jol - ly old Rog - er, the tin - mak - er man, Who lived in a gar - ret in New Am - ster - dam,
2. Now Rog - er's bald pate was as smooth as your nose, And buy - ing his stock-ings, he pur - chased half - hose,
3. But jol - ly old Rog - er, had two pair of eyes, His glass - es, called specs were un - com - mon in size,
4. His pipe was a mere sham of pot - ter - ry clay, He'd smoked and he'd col - ored it ma - ny a day,
5. But jol - ly old Rog - er could not live al - way, The nip - pers of death cut his life thread one day,
6. If down to New Am - ster - dam church-yard you go, Be sure that you stop, its a great place for woe,
And show - ered down bless-ings like rain in the spring, On maid - ens and mat - ron,— Of him I will sing.
For he had but one leg, and he wore but one shoe, And he stump'd round his shop on a stiff tim - ber toe.
His nose like a straw-ber - ry, ra - cy and red, Was a snuf - fer by day - light, a trum - pet in bed.
Tho' short, black and stump-y his teeth held it tight, And he puffed up his busi - ness, and cares by its light.
And down in the cold earth they tramp - led them in, Poor jol - ly old Rog - er the mend - er of tin.
You'll find on his tomb-stone, the snips and the maul, Where jol - ly old Rog - er lies un - der the wall,
There nev-er was yet a boy or a man, Who better could mend a ket-tle or pan, A buck-et, or skim-mer, or dip - per, or can,
Than happy old Rog-er the tinmaker man, Chewhang,chewhang,chewhang,chewhang,Te-rat - tle, te - rat - tle, te - rat - tle te - bang.

The Sailor Lad.

From W. O. Perkins' "Male Voice Glee Book," by permission.


Allegro. QUARTETTE.
1. O, I'm a mer-ry Sai - lor lad, With heart both light and free, I high - ly prize my gal - lant ship, I love the deep, blue sea.
2. Where bounding billows rear their head, To play with tempest cloud, Where storm's deep voice come o'er the main, It murmurs hoarse and loud.
3. When storms and tempests loudly roar, I laugh and sing with glee, Let oth - ers love the dull tame shore, But an ocean life for me.
CHORUS.
Hur-rah! hurrah! hurrah! I love, I love, I love the deep blue sea! I love! I love, I love the deep blue sea!
Hur-rah! hurrah! hurrah! I love, I love, I love the deep blue sea! I love! I love, I love the deep blue sea!
Hurrah! hurrah! hurrah! I love, I love, I love the deep, blue sea! I love, I love, I love the deep, blue sea.

Near the Brook.

Words by J. G. JOHNSON.

GERMAN GLEE.

Moderato.

CHORUS. TREBLE and ALTO SOLO.

1. Near the brook, a - down the lane, In a lin - den's sha - dow, Stands the cot of Al - ice Vane, Where the tree of
2. By the tree of gold - en rain, And the sweet briar ro - ses, Paus - es now sweet Al - ice Vane, As I view her
3. Were each rose an or - ange flower, Bri - dal wreath a - dorn - ing, Rang the bells a mer - ry chime, In this fra - grant
4. But what - e'er thy lot may be, Pure and fair for - ev - er Still I know thy heart will be. Hap - py those who

TENOR SOLO.

TENOR & BASS SOLO. QUARTETTE.

gold - en rain, Droopeth o'er the mea - dow, Sweet maid! fair maid! Round the gar - den, treasures bloom, Ro - ses all thy path per-fume,
from the lane, Fair - est of the ro - - ses, Sweet maid, fair maid! Thus thro' life thy path may be, As to - day up - on the lea,
sum - mer time, On her wed-ding morn - ing, Sweet maid, fair maid! Hap - py were the fa - vored youth, Vowing con - stan-cy and truth,
win, like thee, Store of heaven-ly fa - - ver, Sweet maid, fair maid! Thine be love and con - stan - cy, Health and peace thy por-tion be,

BASS SOLO. ALTO & TENOR SOLO. TREBLE SOLO. CHORUS.

Trip - ping o'er the mea - dow, Trip - ping o'er the mea - dow, Trip - ping o'er the mea - dow, The mea - dow.
'Mid the blush - ing ro - ses, 'Mid the blush - ing ro - ses, 'Mid the blush-ing ro - ses, The ro - ses
That bright sum - mer morn - ing, That bright sum - mer morn - ing, That bright sum - mer morn - ing, Bright morn - ing.
Hence - forth and for - ev - er, Hence - forth and for - ev - er, Hence - forth and for - ev - er, For - ev - er.

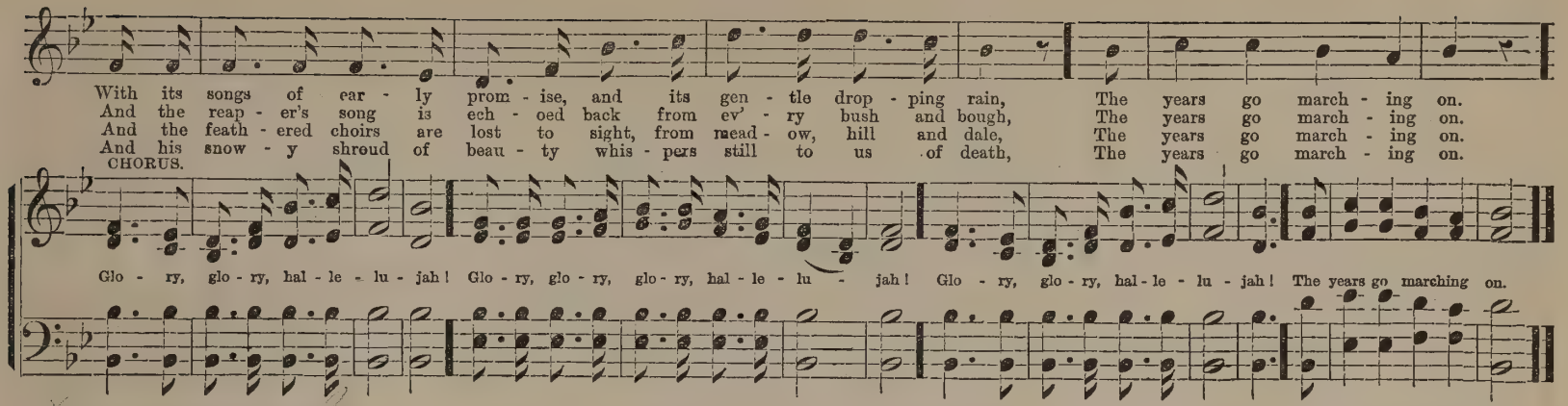
The Seasons.

Words by C. C. HASKINS.

PLANTATION MELODY.

Allegro.

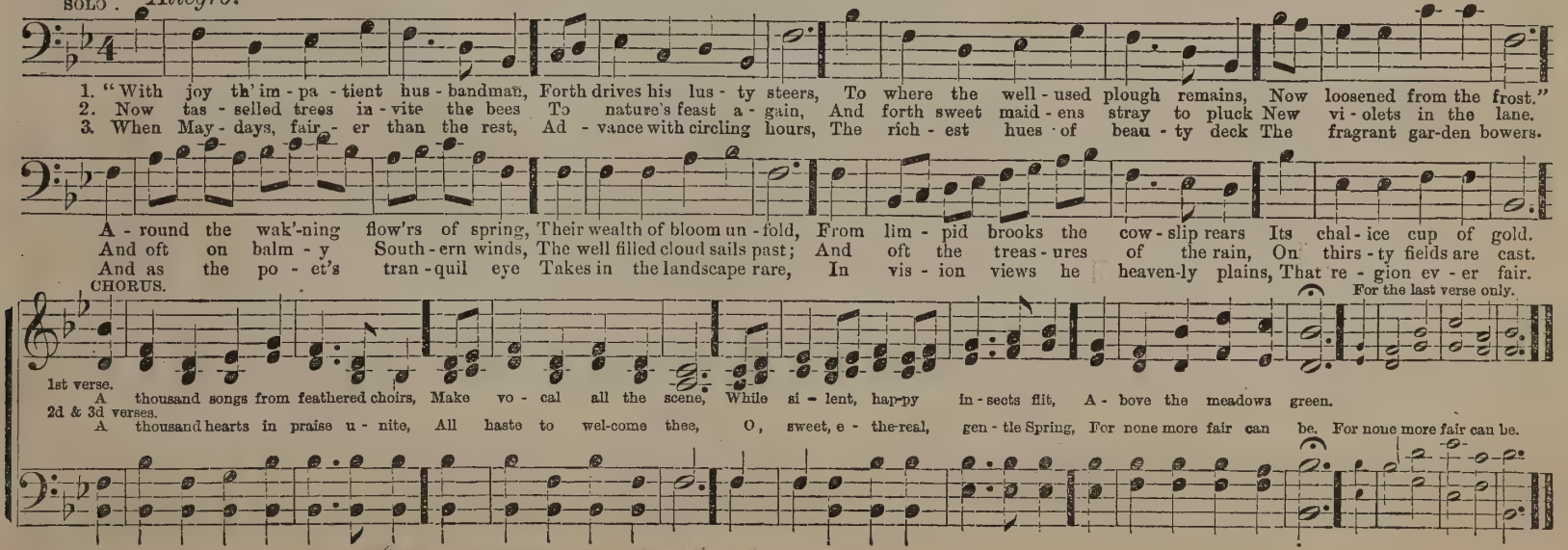
1. Sweet spring with fra - grant blos - soms first comes laughing gai - ly in, With its birds of match - less beau - ty, and its budding trees of green,
2. Glad sum - mer brings the har - vest to the sweat of man - ly brow, How the gold - en grain is fall - ing fast be - fore the sic - kle's blow,
3. Sad au - tumn push - es on - ward now, the leaves be - gin to pale, While the gold - en fruits are gath - ered in, as on - ward sweeps the gale,
4. Grim win - ter fol - lows, chill - ing all with cold and i - cy breath, The stream - let in the mea - dow, and the trembling flow'rs be - neath.


With its songs of ear - ly prom - ise, and its gen - tle drop - ping rain, The years go march - ing on.
And the reap - er's song is ech - oed back from ev' - ry bush and bough, The years go march - ing on.
And the feath - ered choirs are lost to sight, from mead - ow, hill and dale, The years go march - ing on.
And his snow - y shroud of beau - ty whis - pers still to us of death, The years go march - ing on.
CHORUS.
Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry, hal - le - lu - jah! The years go marching on.

The Husbandman.

Words by J. C. JOHNSON. A. N. JOHNSON.

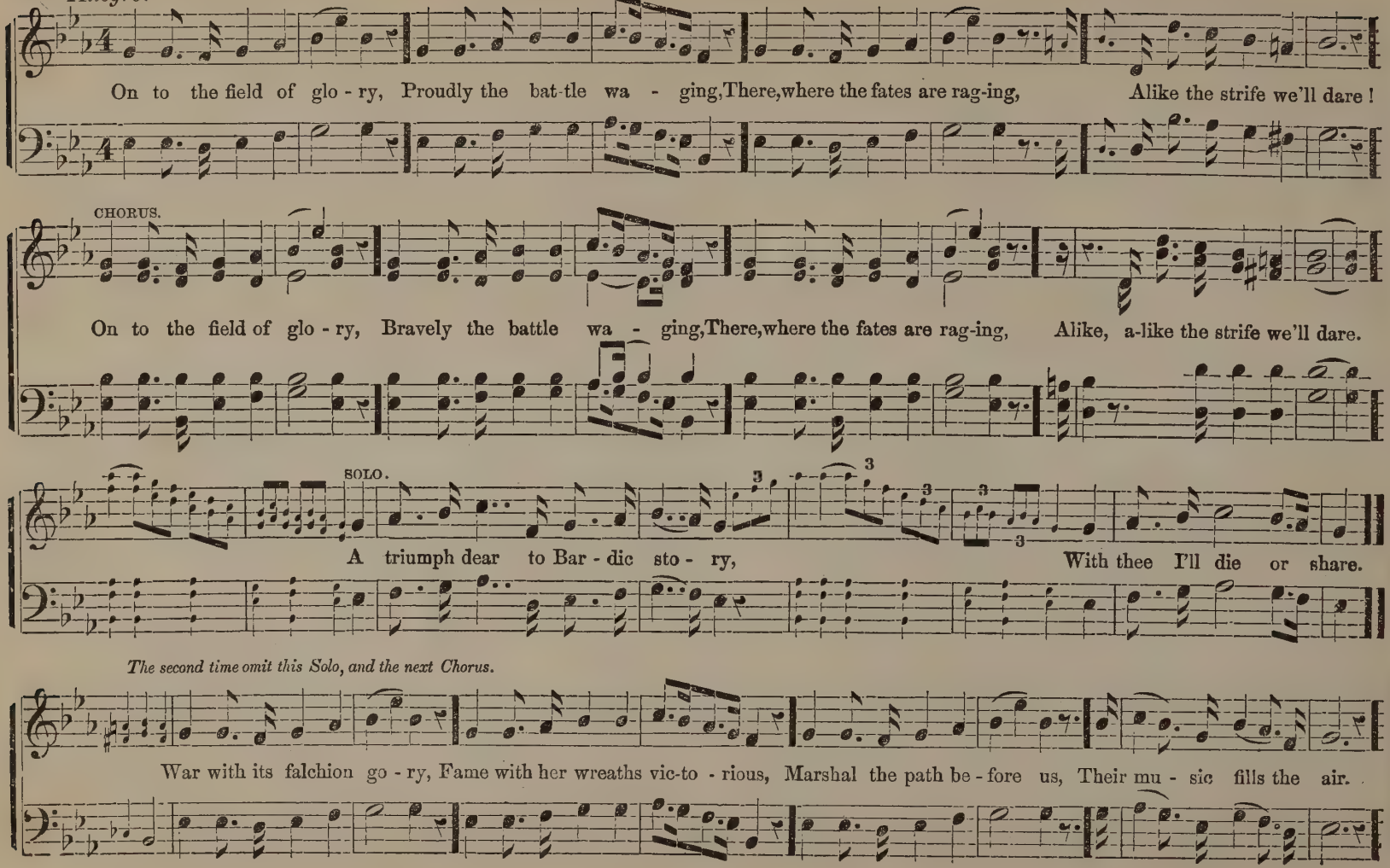
SOLO. *Allegro.*

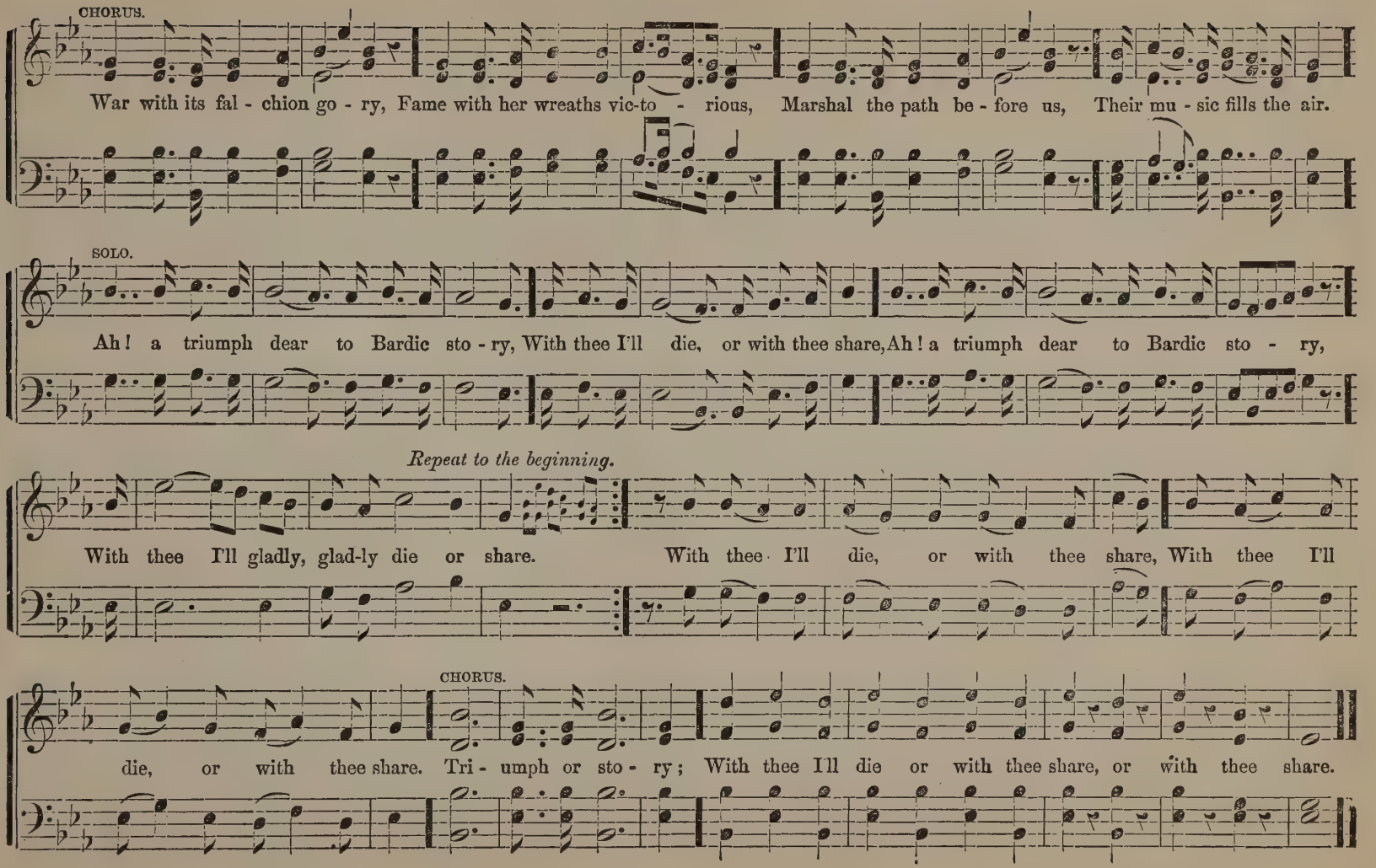

1. "With joy th' im - pa - tient hus - bandman, Forth drives his lus - ty steers, To where the well - used plough remains, Now loosened from the frost."
2. Now tas - selled trees in - vite the bees To nature's feast a - gain, And forth sweet maid - ens stray to pluck New vi - olets in the lane.
3. When May - days, fair - er than the rest, Ad - vance with circling hours, The rich - est hues of beau - ty deck The fragrant gar-den bowers.
A - round the wak'-ning flow'rs of spring, Their wealth of bloom un - fold, From lim - pid brooks the cow - slip rears Its chal - ice cup of gold.
And oft on balm - y South - ern winds, The well filled cloud sails past; And oft the treas - ures of the rain, On thirs - ty fields are cast.
And as the po - et's tran - quil eye Takes in the landscape rare, In vis - ion views he heaven-ly plains, That re - gion ev - er fair.
CHORUS.
For the last verse only.
1st verse.
A thousand songs from feathered choirs, Make vo - cal all the scene, While si - lent, hap-py in - sects flit, A - bove the meadows green.
2d & 3d verses.
A thousand hearts in praise u - nite, All haste to wel-come thee, O, sweet, e - the-real, gen - tle Spring, For none more fair can be. For none more fair can be.

On to the Field of Glory.

Allegro. TENOR and BASE SOLO.

From The Opera of "Belisario."

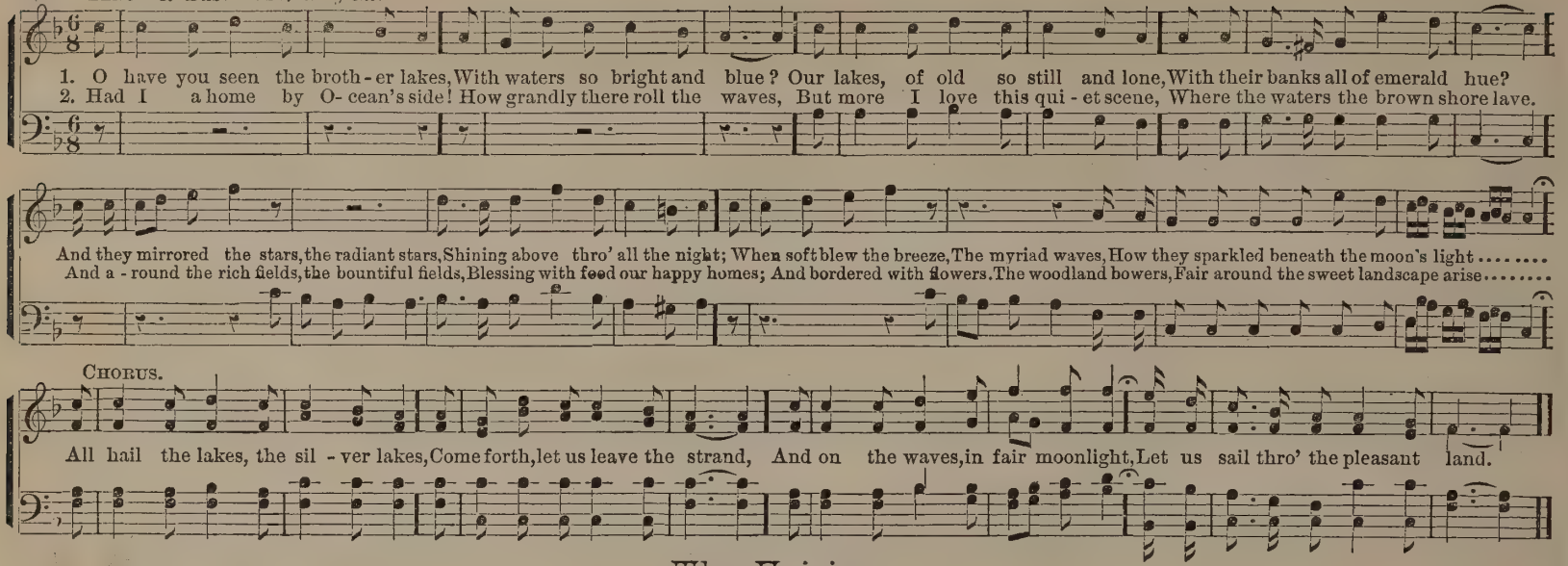

On to the field of glo - ry, Proudly the bat-tle wa - ging, There, where the fates are rag-ing, Alike the strife we'll dare!
CHORUS.
On to the field of glo - ry, Bravely the battle wa - ging, There, where the fates are rag-ing, Alike, a-like the strife we'll dare.
SOLO.
A triumph dear to Bar - dic sto - ry, With thee I'll die or share.
The second time omit this Solo, and the next Chorus.
War with its falchion glo - ry, Fame with her wreaths vic-to - rious, Marshal the path be - fore us, Their mu - sic fills the air.


CHORUS.
War with its fal - chion go - ry, Fame with her wreaths vic-to - rious, Marshal the path be - fore us, Their mu - sic fills the air.
SOLO.
Ah! a triumph dear to Bardic sto - ry, With thee I'll die, or with thee share, Ah! a triumph dear to Bardic sto - ry,
Repeat to the beginning.
With thee I'll gladly, glad-ly die or share. With thee I'll die, or with thee share, With thee I'll
CHORUS.
die, or with thee share. Tri - umph or sto - ry; With thee I'll die or with thee share, or with thee share.

The Lakes.

Words by J. C. JOHNSON. BLOCKLEY.

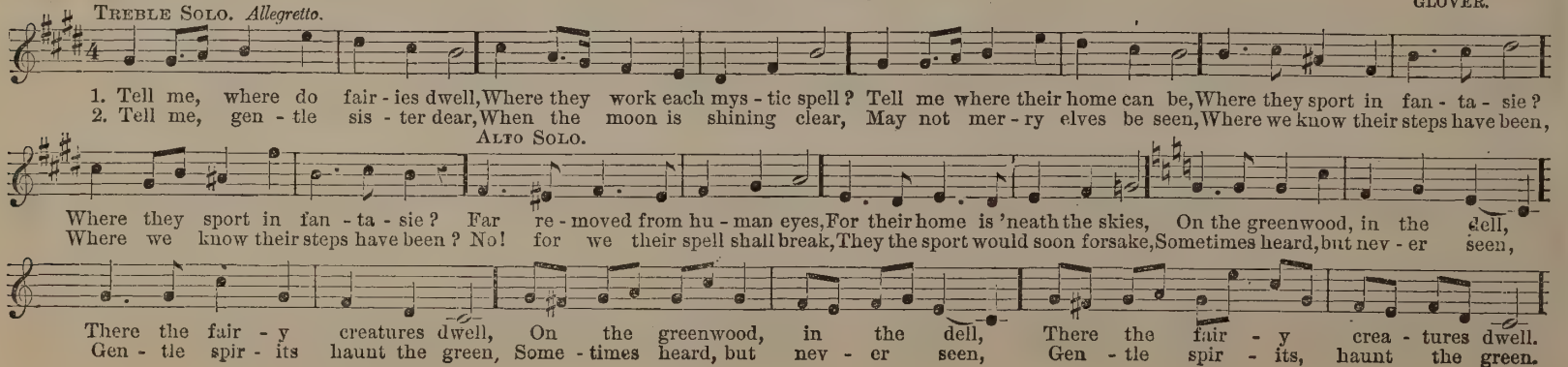
TENOR & BASS SOLO. *Allegretto.*

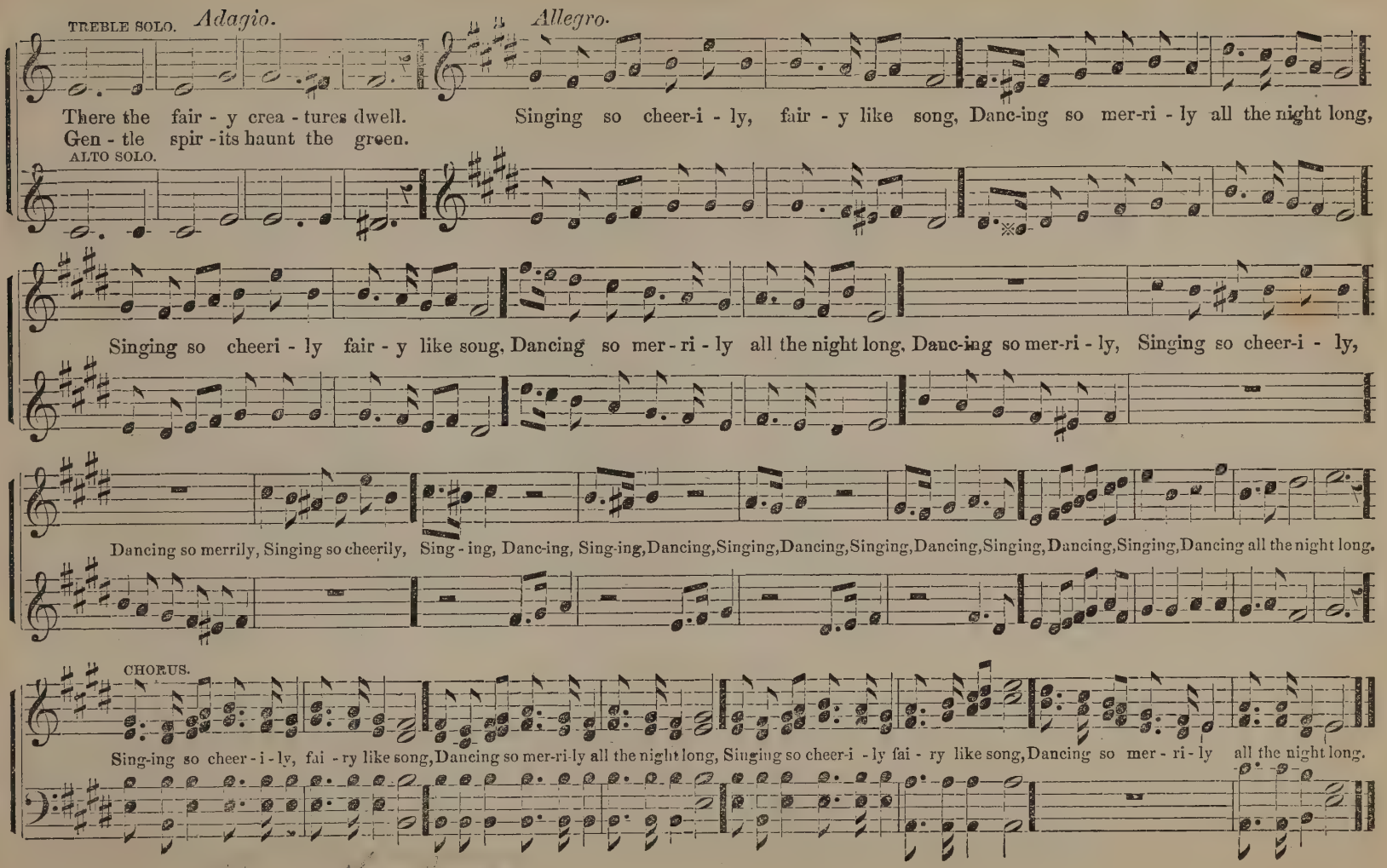

1. O have you seen the broth - er lakes, With waters so bright and blue? Our lakes, of old so still and lone, With their banks all of emerald hue?
2. Had I a home by O- cean's side! How grandly there roll the waves, But more I love this qui - et scene, Where the waters the brown shore lave.
And they mirrored the stars, the radiant stars, Shining above thro' all the night; When soft blew the breeze, The myriad waves, How they sparkled beneath the moon's light .....
And a - round the rich fields, the bountiful fields, Blessing with feed our happy homes; And bordered with flowers. The woodland bowers, Fair around the sweet landscape arise .....
CHORUS.
All hail the lakes, the sil - ver lakes, Come forth, let us leave the strand, And on the waves, in fair moonlight, Let us sail thro' the pleasant land.

The Fairies.

GLOVER.

TREBLE SOLO. *Allegretto.*


1. Tell me, where do fair - ies dwell, Where they work each mys - tic spell? Tell me where their home can be, Where they sport in fan - ta - sie?
2. Tell me, gen - tle sis - ter dear, When the moon is shining clear, May not mer - ry elves be seen, Where we know their steps have been,
ALTO SOLO.
Where they sport in fan - ta - sie? Far re - moved from hu - man eyes, For their home is 'neath the skies, On the greenwood, in the dell,
Where we know their steps have been? No! for we their spell shall break, They the sport would soon forsake, Sometimes heard, but nev - er seen,
There the fair - y creatures dwell, On the greenwood, in the dell, There the fair - y crea - tures dwell.
Gen - tle spir - its haunt the green, Some - times heard, but nev - er seen, Gen - tle spir - its, haunt the green.

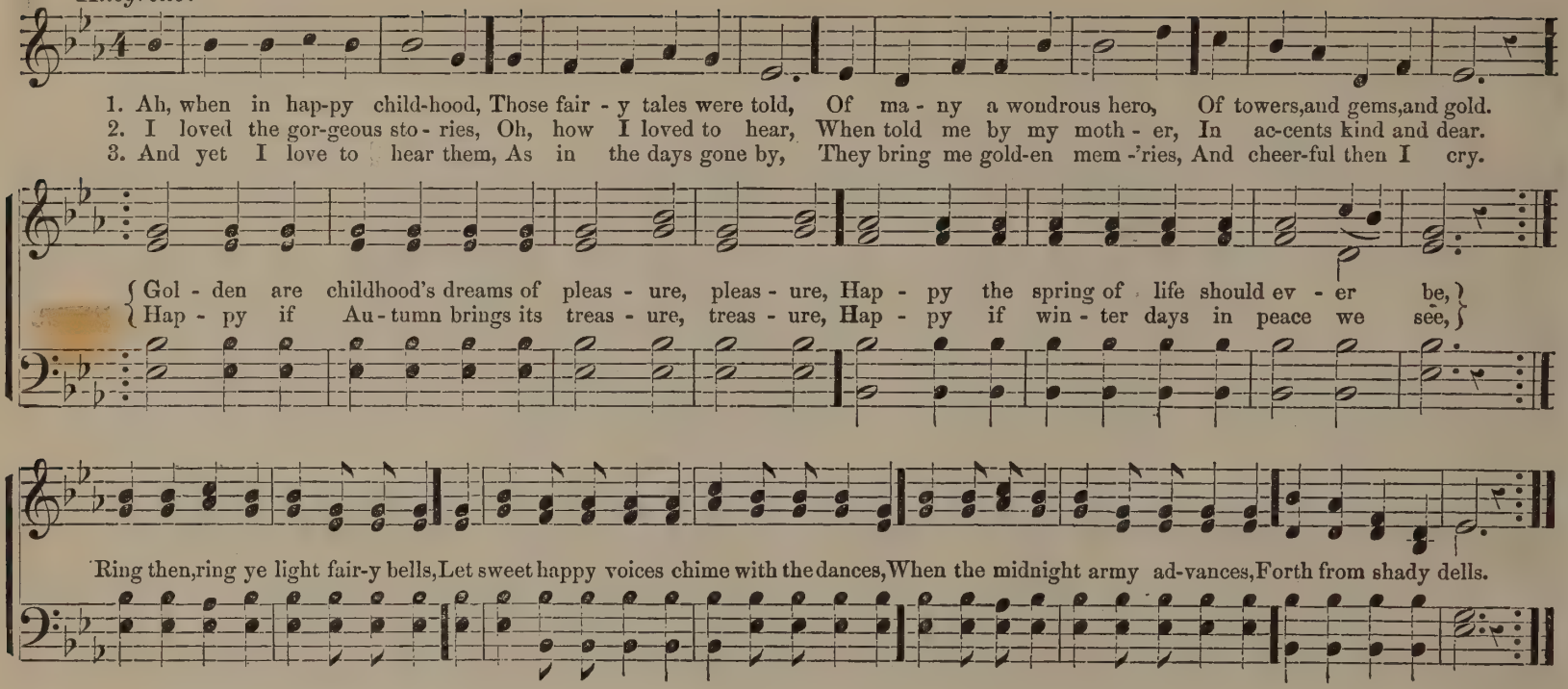

TREBLE SOLO.
Adagio.
Allegro.
There the fair - y crea - tures dwell.
Gen - tle spir - its haunt the green.
Singing so cheer-i - ly, fair - y like song, Danc-ing so mer-ri - ly all the night long,
ALTO SOLO.
Singing so cheeri - ly fair - y like song, Dancing so mer - ri - ly all the night long, Danc-ing so mer-ri - ly, Singing so cheer-i - ly,
Dancing so merrily, Singing so cheerily, Sing - ing, Danc-ing, Sing-ing, Dancing, Singing, Dancing, Singing, Dancing, Singing, Dancing, Singing, Dancing all the night long.
CHORUS.
Sing-ing so cheer - i - ly, fai - ry like song, Dancing so mer-ri-ly all the night long, Singing so cheer-i - ly fai - ry like song, Dancing so mer - ri - ly all the night long.

Childhood.

Words by J. C. JOHNSON.

German Air

Allegretto.

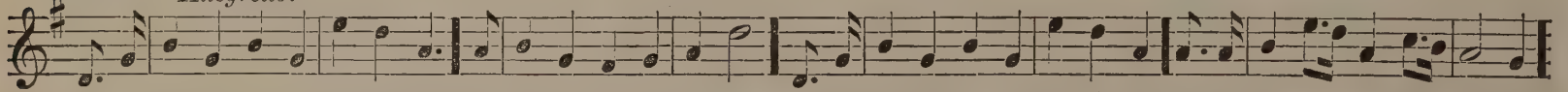

1. Ah, when in hap-py child-hood, Those fair - y tales were told, Of ma - ny a wondrous hero, Of towers, and gems, and gold.
2. I loved the gor-geous sto - ries, Oh, how I loved to hear, When told me by my moth - er, In ac-cents kind and dear.
3. And yet I love to hear them, As in the days gone by, They bring me gold-en mem -'ries, And cheer-ful then I cry.
Gol - den are childhood's dreams of pleas - ure, pleas - ure, Hap - py the spring of life should ev - er be,
Hap - py if Au - tumn brings its treas - ure, treas - ure, Hap - py if win - ter days in peace we see,
Ring then, ring ye light fair-y bells, Let sweet happy voices chime with the dances, When the midnight army ad-vances, Forth from shady dells.

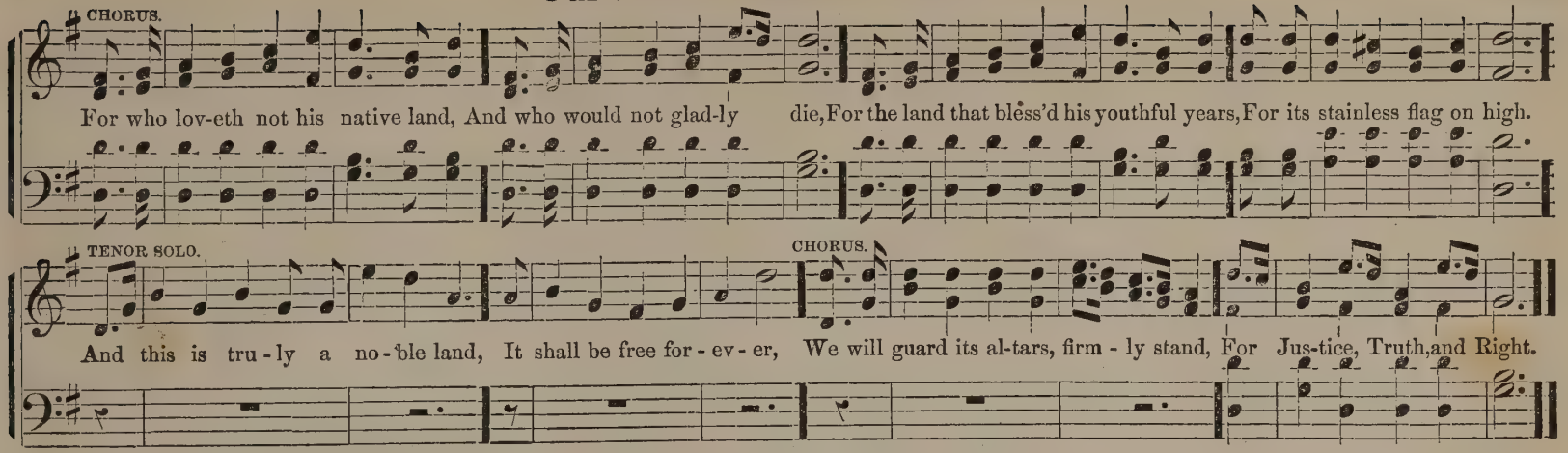
Our Native Land.

Words by J. C. JOHNSON.

TENOR SOLO. *Allegretto.*

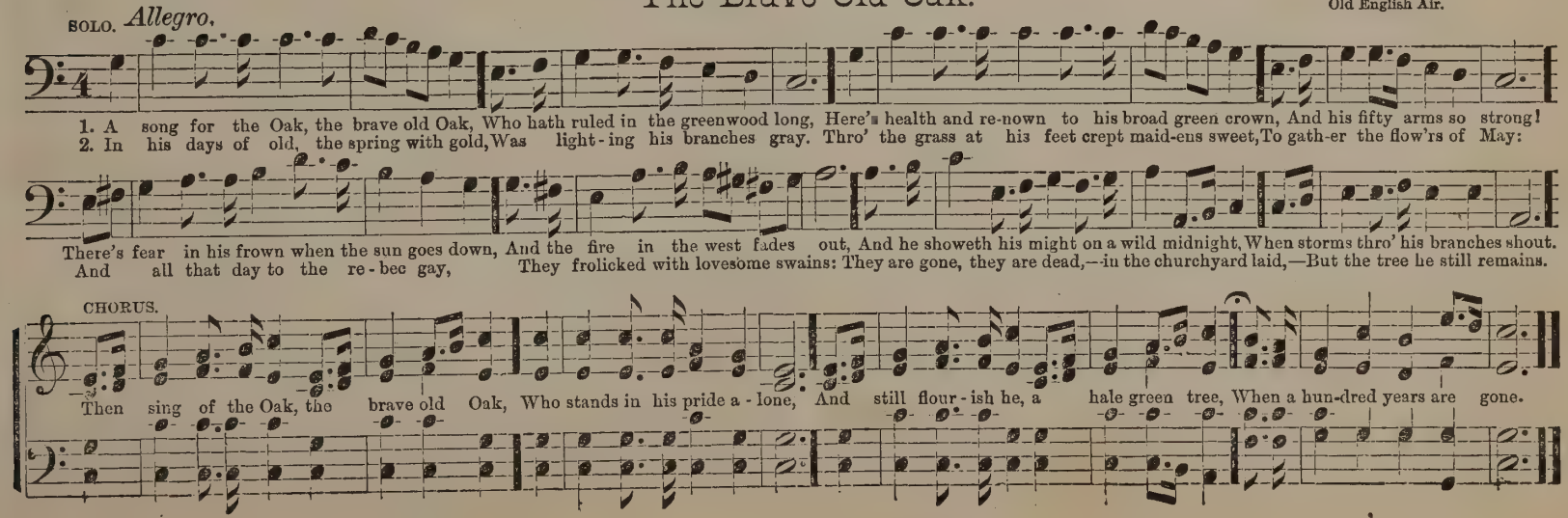
From the opera of "La Cenerenterola."


1. To the land we love, our na-tive land, Now raise the cheerful chorus, To the land we love, we sing in praise, And its banner wav-ing o'er us.
2. To the land we love, our own fair land, The whole broad realm we cherish, And we hope the Union now restored, Shall ne'er ig - no - bly per - ish.
3. To our foes of late, but foes no more, A friendly hand extending, 'Neath cold Le-the's wave we fling our swords, All hearts in un - ion blending.


CHORUS.
For who lov-eth not his native land, And who would not glad-ly die, For the land that bless'd his youthful years, For its stainless flag on high.
TENOR SOLO.
CHORUS.
And this is tru-ly a no-ble land, It shall be free for-ev-er, We will guard its al-tars, firm-ly stand, For Jus-tice, Truth, and Right.

The Brave Old Oak.

Old English Air.


SOLO. Allegro.
1. A song for the Oak, the brave old Oak, Who hath ruled in the greenwood long, Here's health and re-nown to his broad green crown, And his fifty arms so strong!
2. In his days of old, the spring with gold, Was light-ing his branches gray. Thro' the grass at his feet crept maid-ens sweet, To gath-er the flow'rs of May:
There's fear in his frown when the sun goes down, And the fire in the west fades out, And he showeth his might on a wild midnight, When storms thro' his branches shout.
And all that day to the re-bec gay, They frolicked with lovesome swains: They are gone, they are dead,—in the churchyard laid,—But the tree he still remains.
CHORUS.
Then sing of the Oak, the brave old Oak, Who stands in his pride a-lone, And still flour-ish he, a hale green tree, When a hun-dred years are gone.

The Oaks.

Allegro

Words by J. C. JOHNSON.

From the Opera of "Ernani."

TREBLE & TENOR CHORUS.

Ha! ha! We've stemmed the stream, A thousand years a - long thy storm-y course, O Time! Some-times in lightning's gleam,

ALTO & BASS CHORUS.

And the wa-ter's rousing song, And thunder crash sublime, From memory long have fad - ed, The na - tions of our childhood,

And all the works of man .... In dust have laid, while we .... Exult - ing toss our crown of branches, hale and free!

CHORUS.
We've seen the gen - tle child at play, The maiden fair, the lov - er gay, And oft they've sought at evening hour, Our cool, leafy bow'r.
And many an army on its way, Hath paused beneath our arches gay, And age with slow and faltering tread, Hath sought and blest the peaceful shade.
Then let the world roll, Then let the world roll, No power shall control, Our song of a thous - and, thous - and years.
We'll join when win - try tempests blow, In cho-rus strong, A-mid thy stormy course, O Time, our mighty song, our mighty song.
And gen - er - ations yet shall know, the mighty song.

THE ART OF
CONDUCTING A COMPANY OF SINGERS.

The first paragraph in Chapter VII., on page 320, explains that no company of people can perform exercises together in a way that will make the exercises good for anything, unless they are trained to do everything alike, with precision and promptness. The second paragraph in Chapter IX., on page 322, explains that there is but one way in which it is possible for any company of people to do things alike, with promptness and precision, and that is to have the exercises of the company under the control of one person. It is not possible, therefore, for a company of singers to sing well, unless their singing is entirely under the control of one person, who is qualified to control it. The one person who must control the exercises of a company of singers in order to enable them to sing well, is called the CONDUCTOR. If the conductor knows how to control singing exercises, and the members of a company of singers will do exactly and precisely what he asks them to do, they will produce good singing. Otherwise they will not produce good singing. As this Chorus Choir Instruction Book is designed to teach a company of singers how to sing well, and a company of singers never can sing well without a qualified conductor, it seems absolutely necessary to place some instructions in this book that will aid those who have had no experience, who wish to become qualified conductors, in learning the duties of a conductor. The following are instructions which are printed here for that purpose, but they are put in the form of miscellaneous suggestions to an inexperienced conductor, from which he can form his own plan for conducting the particular company of singers which he has got to control. These suggestions are not meant for experienced conductors. A company of singers can be made to sing well in many other ways besides the way that is suggested here. Provided they are made to sing well, it is not of the least consequence how a conductor makes them sing well. An experienced conductor always has his own way, and that way may be as good as the one advised in these suggestions, and yet be very different from it.

If a company of singers consists of fifty ladies and fifty gentlemen, twenty-five singing each part, they should be seated in this way. There should be ten rows of ten singers each, seated one row in front of the other, as near together as they could conveniently sit, as is required by Rule No. 8, on page 303. That is, they should form a solid square, sitting or standing close together, ten deep each way. There should be five rows of ladies and five rows of gentlemen. The ladies should be in front of the gentlemen. Five ladies in each row should sing the Treble part. Five ladies in each row should sing the Alto part. Five gentlemen in each row should sing the Tenor part. Five gentlemen in each row should sing the Base part.

The foregoing is the rule for seating a *perfect* choir. From this rule you can judge how your choir ought to be seated. It may not be possible for you to seat your choir in this way, but the nearer you can come to it, the better the singing of your choir will sound. It is customary to state the rules of music in this way. That is, to state what will be *a perfect* way of doing a thing (when it is known that it will not often be possible to do it perfectly,) and then have it understood that singers must come as near to this *perfect* standard as they can.

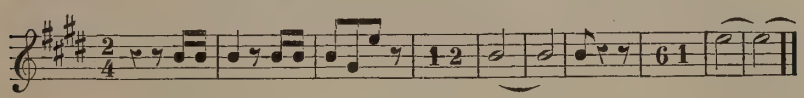
Commence at page 314 in this book, and carefully read from the beginning of that page to the end of the book, and you will see what things a company of singers need to learn how to do, in order to be *perfect* singers. You will not fully appreciate and realize the nature of all of these things at first, but if you study into them until you do, you will *know* everything a person needs to know in order to be a qualified conductor. It would require a long time and much patient practice to train a company of singers to do *all* of these things, and no one expects that any but choirs of long standing can do them *all*, but the more of them they can do the better their singing will be.

Chapter VII., on page 320, shows that you need to have *every* member of your company of singers obey your words of command, in order to make them produce good singing. Therefore, do not have any favorites.

but treat all of the members with the same courtesy and politeness, so that *every one* will willingly obey you.

The last part of page 324 explains that a company of singers must not be prompted or aided in any way, when they are singing to an audience. The first part of page 317 shows that it is right to prompt and aid singers while they are learning a piece, but not after they have learned it. It does not injure the effect of instrumental music to prompt the performers, but it destroys the effect of vocal music. The cause of this difference is because instrumental music has something of the nature of "clock-work" or "machine" movements in it, while vocal music is of the same nature as declamation. As it destroys the fine effect of declamation to prompt a speaker when he is speaking a piece to an audience, so it destroys the fine effect of singing to prompt a company of singers, when they are singing to an audience.

A company of instrumental players who are organized to play music designed to be played on violins, flutes, trumpets, and instruments of that kind, is called an "Orchestra." A piece of music so arranged that all of the parts which orchestral instruments play can be seen at once, is called a "Score." When an orchestra is performing, the conductor has a score before him so that he can see the notes that every instrument is playing, but each instrmental player has only the part for his own instrument. That is, he can see the notes that he has got to play, but he cannot see the notes that the other members of the orchestra have got to play. The following is an extract from the trumpet part of an orchestra piece.



In one place the one who plays this trumpet part has to remain silent for 12 measures, and in another place for 61 measures. During the time that he is silent the other instruments are playing, but he cannot see the notes they are playing. All of the other members of the orchestra also have only their own parts to look at, and they also have long passages where they have to remain silent while the other instruments are playing. The conductor is the only one that can see the notes that all of the instruments have to play. So it is absolutely necessary for the conductor of a company of instrumental players to keep beating the time and prompting them all of the time. They never could tell where to commence playing again, after one of these silent passages, if he did not. There is no such necessity in vocal music, for the singers have all of the parts before them, and can see the notes which the other singers are singing. It does not injure the effect which instrumental music makes on an audience, for the conductor to prompt them, but it injures the effect of vocal musie, precisely as prompting injures the effect of declamation.

Tunes which were made to be sung in four parts never produce good singing if they are sung in less than four parts. The laws of musical composition require that such tunes shall be sung by an equal number of voices on each part. That is, if ten persons sing the Treble part, ten persons should also sing the Alto part, ten persons the Tenor part, and ten persons the Base part. This is the rule for the proper "Balance of the Parts." So the proper balance of the parts requires that a company of singers shall be composed of an equal number of male and female voices, and that half of the female voices shall sing Treble, and the other half Alto, and half of the male voices Tenor, and the other half Base. It may not always be possible to have an equal number of male and female voices in a choir, but it is always possible to have half of the female voices sing Treble, and the other half Alto; and half of the male voices Tenor, and the other half Base. Chapter XXVI., on page 28, shows how this can be done. You must realize that no tune which has a Treble, Alto, Tenor and Base part to it is decently sung unless all of those parts are sung, and that you must always balance the four parts as equally as you can.

It is of no consequence how a conductor controls a company of singers when they are *practicing*. He can beat time with a baton, or adopt any other mode that he pleases. The author of this book was once a student in Frankfort-on-the-Maine, in Germany, and for a year was a member of what was considered one of the best oratorio societies in Europe. The conductor of this society always played the accompaniment himself when the society were practicing. That is, he played the piano, and merely told the singers what he wanted them to do. He did not beat time for them, nor sing with them, but left them to do that for themselves. If you can play well enough to play what the singers are practicing, that is doubtless the best way to conduct while your company of singers are practicing, but the way is not important. It is your business to tell the singers what to do and to train them to do it, and it is of no consequence how you do it, only you had better not sing when the singers are singing, unless they cannot get along without the aid of your voice. A company of singers do not stand

much chance of becoming good singers unless some one listens to the effect of their singing, and judges and criticises the effect which their combined voices produce. It is your business to do that, and you cannot judge of the effect which the singing of a company of singers is producing when you are singing yourself. You can judge of that effect when you play an instrument and listen to them, but not when you sing yourself.

Whatever you do in conducting your company of singers when they are *practicing*, it will injure the effect of their singing on an audience if you do *anything* towards prompting or aiding them when they are singing before an audience (as is explained on page 324), as much as it would injure the effect of declamation, if the teacher should stand at the speaker's side and prompt him while he is speaking before an audience. If you are a good singer, you can sing with your company of singers when they sing to an audience, but you must become one of the singers, and make your voice blend and harmonize with theirs. You must not let it predominate above the other voices. If you are a good player you can play the accompaniment for your company of singers when they sing before an audience, but you must make the instrument become a member of the company. You must not let it lead. The second paragraph on page 299, explains how a *company* must perform music.

Make yourself able to realize and appreciate the principles of the Natural Art of Singing, as they are explained on page 297. Do not allow a thing to creep into your choir that belongs in the show business art of singing. Improve some opportunity to hear a concert given by artistic singers, and notice how one of those people sing who charge five hundred dollars for singing at one concert. Then compare the singing of that person with the singing of the best of your company of singers, and judge how foolish it is for singers who have not learned the artistic art of singing to undertake to make a show of themselves. Get your singers to be ambitious to show off the *tunes* which they sing, as is taught in the natural art of singing, but not to show off *themselves*, as is taught in the artistic art of singing.

Never allow your singers to sing a tune before an audience until they have got it "Fluently" through the first process, as explained on page 317. To do that you will need to use some ingenuity to make them willing to practice the piece enough to get it so well learned. This you can do by having them practice it in Alternate Choirs, Semi-Chorus, Staccato Style, and in obedience to other words of command, as if your object was to drill on those words of command, when your real object is to have them sing the tune over times enough to get it "Fluently" through the first process. Do not ask your singers to sing a tune over many times for the express purpose of learning it, for they soon get tired of such practice, but practice it in obedience to interesting words of command, or in other varied ways, until they have sung the tune through times enough to get it perfectly learned. Never practice a tune for the sake of learning it, many times in succession in the same way, but sing it faster, slower, or in some other way, so that its practice will not become tiresome and monotonous.

Conduct all of your exercises in accordance with the principles which are explained in Chapter VII. on page 320. Begin your practice meetings at the minute that is appointed for their commencement, and close at the minute that is appointed for them to close. The moment the time for commencing arrives give the first word of command on page 327. Have a clock or a watch where it will be constantly before your eyes when you are conducting a company of singers. If there is no clock in the room, lay your watch before you, open, so you cannot help seeing it. Time will slip away much faster than you are aware of, and you will weary the singers without being aware of it yourself, unless a clock or a watch stares you in the face all of the time. Do not, on any account, fail to observe Rule No. 9, on page 303. Keep your eye on your watch during the intermission, and do not have it over ten minutes long. The time will slip away during intermission faster than you are aware of. As soon as ten or twelve minutes have expired give the first word of command on page 327 again, and resume practice. Be assured that the nearer you have everything conducted on the principle that is explained in Chapter VII., on page 320, the better your company of singers will sing, and the higher they will esteem you as a conductor. although they may "squirm" a little at first, at doing everything in the way the West Point Cadets do. Take especial notice of the last sentence in Chapter VII.

Read Chapter II., on page 303, and have your singers attend to the things which that chapter says that singers should attend to.

Have your singers seated so that they will obey Rule No. 8, on page 303. Do not have the organ *among* the singers. Let it be before them, behind them, on one side of them, or anywhere except where it will separate the singers. As the tones of an organ always fill the room in which it stands, it is not of the least consequence where it stands. If it stands fifty feet away from the singers, they can sing with it just as well as if they were close to it. Do not suppose that the Treble must be

seated near the Treble keys of an organ and the Base near the Base keys. No notice should be taken of the organ, but the singers should be seated as the rule mentioned at the beginning of these suggestions requires.

Your principal study as conductor should be to get your singers so they can sing to an audience and form the Musical Effect which is explained on page 314. You can only acquire the ability to do it, by experiment and observation, but you should always be ambitious to do it.

You should learn to judge exactly how well your singers sing. The following is a good way to "grade" the qualities of singing. When singers only carry a tune "Crudely" through the first process, as described on page 317, they produce about the poorest quality of singing that a company of singers ever produce. If they carry a tune "Barely" through the first process, they will produce a little better quality of singing, but not much. If they carry it "Fluently" through the first process, they will produce a better quality of singing than one often hears, but chapter IX, on page 322 shows that even such singing cannot be called a *good* quality of singing. Before it can be a *good* quality of singing some of the varieties of tone which are explained in chapter I, on page 314, must be put into it; — and before it can be called a *very good* quality of singing, it must be so good as to form the musical effect, which is explained in chapter II, on page 314. It will often be the case that you cannot make your company of singers produce the quality of singing you would like to have them produce, but you should accustom yourself to judge accurately, what quality of singing they *do* produce.

Once in every two or three practice meetings have a Solo Exercise in the following manner. Take "Pleasant are the Pastures," on page 230;—or, "The Warfare of the Lord," on page 237;—or, "The Age of Progress," on page 255;—or, "The Seasons," on page 278;—or some other tune that has a Solo in it which *every* member of your company of singers can easily sing. Then have every member sing the solo part of the tune in rotation, while all together sing the chorus part. Have the member who sits at one end of the front row of singers sing the solo first. As soon as the solo is sung have the chorus sung. As soon as the chorus is ended have the next singer sing the solo. Keep on in this way until every member has sung the solo. Do not let the "flow of the music" stop, from the time the first one sings until the last one has finished. If there is any reason why a member cannot sing the solo let him "pass his turn" to the next one, but do not let the singing be interrupted from the time this Solo Exercise begins until it is finished. Have singing a solo regarded in the manner described on page 299. That is, have the singers regard it as not amounting to any more then reciting alone at a day school. Request the members not to look at the solo singer, and not to think anything about the solo, but regard singing it as an unimportant thing which anybody can do. At first let the solo singer sing seated, after having gone through the exercise two or three times seated, have the solo singer stand. After this Solo Exercise has been gone through with so many times that it has become a common-place affair and no one cares anything about it, have the solo singer come in front of the others so that every member will look the solo singer in the face. The design of this Solo Exercise is to get every member so that they can obey the word of command "Deliver the Tone According to Rule," on page 326. As soon as the singers have got used to singing alone, and have got over feeling timid and embarrassed, have them "Deliver the Tone According to Rule" when they sing the solo. The result will be that after a while, the whole company of singers will deliver the tone whenever they sing, in as free, natural, and unembarrassed a manner as first class preachers deliver the tones they utter when they are preaching. The practice of this solo exercise will quadruple the volume of tone which a company of singers produce when they sing in chorus. It will also enable the conductor to have all solos sung in the way which the principles of the natural art of singing, as explained on page 299, require that all solo passages shall be sung. The first time that the members of a company of singers go through with this Solo Exercise, many will shrink from it, and many will think they cannot do it. Urge them all to do it, and lay much stress on the point that it does not amount to any more to sing alone, than it does to recite or read alone at school. After thus urging the members to do it, let them do as they please about it, and let those, who, after all that you have said, are not willing to sing alone, pass their turn to the next singer, so that the flow of the music need not stop. You will find that after the choir have gone through the Solo Exercise a few times, and it has come to be regarded as a common-place affair, all of the members will sing alone when their turn comes, without considering it an exercise worth attaching any importance to.

Never go to a practice meeting without "learning your lesson" before you go. That is, make a plan before you go, of exactly what you will do at the practice meeting. Do not allow your singers ever to see you in doubt what to do next. As soon as they have finished doing the first thing you ask them to do at the practice meeting, be ready to ask them to do the next thing without the least hesitation, because you have studied out exactly what you will do during the whole practice meeting, before you left home to go to it.

Besides making a plan for each practice meeting, you should have a

general plan looking to the gradual education of your company of singers in everything which constitutes an intelligent knowledge of the art of singing. Have them gradually learn the art of reading music, which commences on page 5, so that it will be easy for them to carry tunes through the First Process. Have them learn Chapter I., on page 302, so they will produce good singing tones when they sing. Little by little, have them learn to put their mouths in the required positions for all of the vowels and consonants that are taught in Part II., on page 304. It will take a long while to learn all that this Part II. teaches, and only a little of it had better be practiced at one practice meeting, but when a company of singers can do all that it teaches, their voices blend and harmonize together, immeasurably better than any other kind of study can ever cause them to blend and harmonize together. Above all things have them gradually acquire the Technic of all of the Musical Words of Command which commence on page 325.

The enjoyment which your company of singers find in the practice of singing will depend wholly upon your ability to fulfil the duties of conductor. It will be difficult at first for you to realize this. You will think that the interest which they take in singing will depend upon whether the tunes and pieces that they practice are pretty or not, but if you will study the last paragraph in Chapter II. on page 315, you will see that their interest and enjoyment will not depend on the tunes, but on *you*. If you can train them to develope and bring out all of the beauties that the author of a tune has put into it, they will be greatly interested in and highly enjoy *every* piece that they practice. If you cannot, they will soon grow tired, and lose their interest in *any* piece. There is not one piece in this book that every company of singers will not greatly enjoy, if all of its excellences are developed and brought out.

The question might arise, "what inducement can any one have to take the trouble to learn to be a good conductor?" The answer is, that it is a high accomplishment to possess the ability to control a *company* of human beings, and no one ever acquired that ability yet, who did not reap his reward sooner or later. No one imparts more pure, unalloyed enjoyment to others than a good conductor imparts to those who sing under his direction, and no one ever imparted pure enjoyment to others yet, who did not get paid for it, in one way or another. Superior skill as a conductor often enables a person to earn money; but even when there is no "money in it" a good conductor will get well paid in the enjoyment he experiences himself, and enables others to experience. So, as a company of singers never can sing well unless their singing is controlled by a good conductor, every one who undertakes the office of conductor should be willing to take the necessary pains to fulfil the duties of that office as perfectly as possible.

Make yourself throughly acquainted with all of the instructions that are in this book, and study every chapter until you understand what it teaches, and until you appreciate the subject which it explains. You will find that every item of instruction which is needed to make a choir or any other *company* of singers able to sing absolutely perfect, are in this book. There is nothing which a *company* of singers need to know which this book will not teach them how to do, and there is no fault or imperfection which a *company* of singers can have, that this book will not show them how to correct,—provided the conductor is so familiar with the book, that he is perfectly well acquainted with all of the instructions that are in it.

It is a principle of singing, that if singers can do a thing right in one tune, they can do that thing right in all other tunes. For example, if a company get so that they can obey the first word of command in the catalogue on page 325, in one tune, they will always be able to sing any tune in Geometrical Progression whenever they are requested to, without ever having to learn how to do it again. This same thing is true of every word of command, and of everything else in the art of singing. This principle should make a company of singers willing to patiently practice every drill exercise until they acquire the technic of whatever the drill exercise is designed to teach them to do.

The reason why the principles of the art of singing resemble the principles of the art of declamation is, because when people sing words, they use both the singing and the speaking tones of the voices, and the speaking tones have to be used in singing just as they are used in declamation. This is what makes the great difference between vocal and instrumental music. Vocal music can speak words, and instrumental music cannot. As the principles of singing and declamation are alike, a company of singers must be trained as a class in declamation are trained. To be able to do what Chapter II., on page 314, teaches that speakers must do, a class in declamation needs public exhibitions where they can speak to an audience and notice the effect which their speaking produces on an audience. A company of singers has the same need of public exhibitions, in order to learn what Chapter II. teaches that they must do, so that they can sing to an audience and notice the effect which their singing produces on an audience. A public performance of singing which is designed for the improvement of the singers, is called a PUBLIC RECITAL. It is of as much importance that a company of singers should every now and then give a Public Recital as it is that a

class in declamation should every now and then give a public exhibition of declamation. At the end of this art of conducting a company of singers, a PATTERN FOR A PUBLIC RECITAL is printed. The following remarks may be made about it.

Give one Public Recital and use this "Pattern." Very likely it will not produce a very good effect with *your* company of singers. *You* are the only person who can judge what succession of pieces will make the best Public Recital for your company of singers, but give one recital after this Pattern, so as to learn how to give a Public Recital. Be *sure* that your company of singers carry every piece that is named in the Pattern Fluently through the first process, as taught on page 317. Be *sure*, also, that every singer acquires the technic of every musical word of command that is mentioned in the Pattern, as required in the last paragraph on page 321. Read the last half of page 324, and do what that says. At the exact minute appointed for commencing, give the first word of command on page 327. Step in front of your singers and announce the page and the words of command for each piece, in a loud, distinct voice, but do not do anything more *as conductor*. That is, speak the words in the Pattern that are printed in Italics, but let the singers do everything else themselves. If you are going to sing, take your place among the singers as soon as you have made the announcement, or if you are going to play, take your place at the instrument. Do not do anything differently from the way all of the other members are doing, except to make this announcement. The object of a Public Recital is to have the singers able to do what is required in the last full paragraph on page 315. Take notice of the variety which the Pattern requires in the successive pieces, and how carefully it is planned with reference to what is referred to in the last paragraph of Chapter VIII., on page 322. Let it be the ambition of yourself and your singers to make the impression on your audience that Chapter II., on page 314 teaches.

A Public Recital is not a concert. Properly speaking, a concert can only be given by artistic singers, while a Public Recital can be given by those who are studying the art of singing which is explained on page 297. A Public Recital affords an audience an opportunity to hear and enjoy beautiful tunes beautifully sung, but it does not afford an opportunity for witnessing great musical skill, as artistically conducted concerts do. When a company of singers can give a Public Recital in which every piece they sing will do what chapter II., on page 314 teaches, an audience will greatly enjoy listening to them, and it will improve a company of singers more than anything else that has ever been invented. The Pattern will afford a good model for such recitals. The more of these a company of singers give the better it will be for their own progress, and such a Public Recital is a "social blessing" to any community. If your company of singers can give a good Public Recital, they can sing well anywhere. So make the Pattern your model, and give as many Public Recitals as you can. The more you give, the more you will appreciate the benefits they confer, and the greater skill you will have in conducting them.

This is the best way to conduct a Public Recital, after you get accustomed to conducting them. Do not make any other preparation than this. Have a lot of pieces that will sound well at a Public Recital carried fluently through the first process. Know for a certainty what words of command your singers have acquired the technic of. Look your audience in the face before you decide what piece to sing first. While your singers are singing it, notice how much interest the audience take in it, and from that make up your mind what piece to call for next. You will have to have some experience in conducting Public Recitals before it would be safe for you to conduct one, without having everything arranged beforehand, but you are much more likely to form the Musical Effect by calling for the pieces and the words of command, "on the spur of the moment," then you are when you are obliged to follow a prepared programme, whether the audience take any interest in it or not. A Public Recital like this, is like an extemporary speech made on the inspiration of the moment. Following a prepared programme is like delivering a written speech in which everything must be spoken as it is written whether it is adapted to the audiance or not.

Train your company of singers to be ambitious to form the Musical Effect which is described on page 314, with every piece that they sing at a Public Recital, and to form the habit of carefully noticing whether the piece they sing forms the Musical Effect around them and their audience or not.

PATTERN OF A PUBLIC RECITAL.

1. *Page* 199. (Magnify, Glorify.) *Deliver the Tone according to Rule.* Sing this anthem standing.

2. *Page* 114. (Juneau.) *In Geometrical Progression.* Sing this tune seated.

3. *Page* 225. (The Sabbath Bells.) *Forte. Rise During One Note on commencing the last verse. Omit the fourth verse.* Have the solo of this piece sung by a girl or a young lady with a loud clear voice. The word of command requires that all but the last verse shall be sung seated.

4. *Page* 95. (Mendota.) *In Geometrical Progression Reversed.* Sing this tune seated.

5. *Page* 181. (Let Mount Zion rejoice.) Have those passages where there are only two parts sung as a duet by two full, mellow Mezzo Soprano voices, one singing the Treble part and one singing the Alto part. Have the chorus sung seated.

6. *Page* 240. (Shall we meet beyond the river.) *According to the Rule of Repeated Words applied to the Whole Tune.* Sing this tune seated.

7. *Page* 220. (The Joys of Earth.) *According to the Rule of Repeated Words applied to the Whole Tune. Rise During One Note on commencing the last verse.* Consider this solo as belonging to the next tune, and sing "Beautiful Zion" as the chorus to it. Have the solo sung by a tenor or a mellow baritone voice. The word of command requires those who sing the chorus to sing the first verse seated and the second verse standing.

9. *Page* 255. (Where will be the birds that sing.) *According to the Rule of Repeated Words Reversed applied to the Whole Tune.* Sing this tune seated.

10. *Page* 134. (The Earth is the Lord's.) *Chorus sing to the first double bar after the chant,—the same strain on the next page,—the strain after the double bar on the last page,* and the *last* "*Amen.*" Have a Quartette sing the chant,—the strains that commence "Who is the King of glory?"—and the first "Amen." *Rise During One Note on commencing the chorus on the last page.* That is, let those who sing the chorus passages sing seated, until they reach the first double bar on the last page.

11. *Page* 74. (Roselle.) *In Geometrical Progression by Lines.* Sing this tune seated.

12. *Page* 231. (Sweet Bye and Bye.) *1st Verse, Pianissimo. 2d Verse, Pianissimo, with the Treble and Alto According to the Rule of Long Notes. 3d Verse, In Geometrical Progression by Lines. 4th Verse, in Geometrical Progression Reserved by Lines. 5th Verse, Forte.* Have a Quartette sing the Quartette part of the 1st verse. Have the Treble voice of the Quartette sing the 2d verse;—the Tenor voice the 3d verse;—and the Treble and Tenor voices sing the Treble and Tenor parts of the 4th verse of the Quartette part, without the other voices. Have the full Quartette sing the Quartette part of the 5th verse. Sing this piece seated. *Employ the Emotions* as vividly as possible while singing it.

13. *Page* 115. (Wardwell.) *In Geometrical Progression Reversed by Lines.* Sing this tune seated.

14. *Page* 225. (The Shining River.) *In Geometrical Progression by Lines.* Have the solo sung by a smooth baritone voice. Sing this piece seated.

15. *Page* 115. (Errol.) *According to the Rule of Power. Employ the Emotions.* Sing the tune seated. Have the solo sung by a lady with a soft, sweet voice, who can sing with fine taste and expression.

16. *Page* 91. (Waterloo.) *Rise According to Rule.* Sing this tune in as noisy and boisterous a style as possible.

17. *Page* 220. (We shall meet them again.) *1st verse, In Geometrical Progression Reversed by Double Lines. 2d verse. In Geometrical Progression by Double Lines. 3d verse, Piano. 4th verse, Rise During One Note. Forte.* Sing the first three verses seated. Have the solo sung by a mature lady's voice.

18. *Page* 67. (Crandall.) *In Alternate Choirs.*

19. *Page* 87. (Sabina.) *Observe the Accent.* Have the third and fourth lines sung by two ladies, one singing the Treble part, and one the Alto part. Sing this tune seated.

20. *Page* 223. (The Green Shore.) *Rise During the Third Line* Have the solo sung by a mature lady's voice of a sweet quality of tone.

21. *Page* 96. (Becancour.) *In Semi-Chorus.*

22. *Page* 238. (The Wandering Stranger.) *Sing the first four lines of the 1st and 2d verses in chorus, and the last four lines as a solo, and Sit During One Note. Sing the first four lines of the 3d verse as a solo, and the last four lines in chorus, and Rise During One Note.* Have the solo sung by a Mezzo-Soprano voice.

23. *Page* 85. (Boyden.) *The first half of the tune Pianissimo, with a Swell commencing in the middle of the second line. Have the Climax of the Swell the commencement of the Dotted Quarter Note. Sing the first line of the last half of the tune Diminuendo, and the next line with a Swell with the Climax the commencement of the Dotted Quarter Note.* Sing this tune seated.

24. *Page* 178. (How honored, how dear.) The 1st and 3d verses, *Staccato Style, Forte. The 2d and 4th verses, Staccato Style, Piano. Make a Grand Finale on the 5th verse.* Play the Prelude before the 1st and 3d verses are sung, and then play it again (omitting the first two measures,) while the 1st and 3d verses are being sung. Sing this piece seated, except the chorus part of the 5th verse.

25. *Page* 206. (Wake the Song of Jubilee.) Sing this anthem in as boisterous and noisy a style as possible. As soon as the last note is sung, *Break Ranks*, and have ten minutes intermission.

PART II.

1. *Page* 262. (The Iron-workers.) *Rise According to Rule. Forte.*

2. *Page* 261. (Wildwood Birds.) *The chorus sing only the Da Capo. Rise During One Note on commencing the 3d verse.* Sing the first two verses seated. Have the tune sung through by four young ladies who have strong voices, all singing the Treble part, allowing the chorus to only sing the Da Capo of each verse.

3. *Page* 254. (Men of Strength.) *Presto. Rise According to Rule.*

4. *Page* 236. (Come unto me.) *The 1st verse, by the ladies of the Right Hand Choir. The 2d verse, by the ladies of the Left Hand Choir. The 3d verse by all of the ladies. The 4th verse by all of the ladies and the Tenor. The 5th verse by the full chorus. Rise During One Note. Sit During One Note.* These words of command require that those who sing shall rise when they sing the first note, and sit when they sing the last note of each verse.

5. *Page* 223. (We're a Cheerful Band.) *The Chorus to be sung twice to every Verse—the first time by the Quartette, and the second time by all of the ladies. In the 5th Verse Rise During One Note, and sing in full chorus.* Have the solo part sung by four small girls. Let the one on the right hand side step two paces in front of the others, and sing the first verse, standing alone. Then let her fall back into line with the other three, and let all four of them sing the chorus as a Quartette, all singing the Treble Part. Then let the ladies repeat the chorus, and while they are singing it, let the next girl step forward, prepared to sing the next verse. And so on. When it comes time to sing the 5th verse, let all four step forward and sing the solo to the 5th verse. Then let all of the ladies sing the chorus to the 5th verse the first time, and let the full chorus rise and sing it the second time.

6. *Page* 252. (The Merry Bells are Ringing.) *The 1st Verse, with the Repeat According to the Rule of Repeated Words Reversed. The 2d Verse, with the Repeat According to the Rule of Repeated Words. Rise According to Rule.* Sing this piece standing.

7. *Page* 280. (On to the Field of Glory.) *Rise During One Note on commencing the last chorus.* Sing this piece seated, except while singing the last chorus passage. Have the solo parts sung by two men who have strong voices.

8. *Page* 261. (The Summer Sea.) *The 1st verse, two lines solo and two lines chorus alternately. The 2d verse all solo. The 3d verse, Rise During One Note and sing it all in chorus.* Have the solo sung by a full, mellow Mezzo-Soprano voice.

9. *Page* 260. (Moonlight.) *Sing each verse twice, first by one voice, and then in chorus. When the solo sings, play the small notes. When the chorus sings Obliterate the small notes. Rise During One Note in commencing the 3d verse.* Have the solo sung by a lady who has a loud, clear voice. Sing all except the 3d verse of this piece, seated.

10. *Page* 244. (The Ship of State.) *Omit the 2d Verse. Sing the 1st Verse on the Positive Plan, the 3d Verse on the Comparative Plan, and the 4th Verse, on the Superlative Plan. Rise According to Rule.* Sing this piece standing. Before singing the last verse, have all of the singers lay aside their books, and sing it with their arms hanging at their sides.

11. *Page* 274. (The Nightingale and Rose.) *The part on the first page to be sung first by the solo voices, and then repeated in chorus, every time it is sung. When it is sung for the last time, Rise During One Note.* Sing this piece seated, except the last time that the last verse is sung.

12. *Page* 253. (If to be merry.) *1st and 2d Verses, With the Repeat According to the Rule of Repeated Words Reversed. The 3d Verse, With the Repeat According to the Rule of Repeated Words. Rise During One Note on commencing the loud part of the last Verse.* Have the solo sung by a distinct baritone voice. Sing all of this piece seated, except the last half of the last verse.

13. *Page* 272. (All Hail, Smiling Spring.) *Let the solo voice sing alone the first time, having the chorus sing only on the repeat. Staccato Style, Piano, while the solo is being sung. The second page According to the Rule of Repeated Words Applied to the Whole Tune. Rise During One Note on commencing the second page after the second verse of the first page has been sung.* Have the solo sung by a lady with a full mellow voice. Sing all of this piece seated, except the second page the last time it is sung.

14. Page 230. (Pleasant are the Pastures.) *The chorus of each verse to be sung twice, the first time by the Quartette and the second time by the full chorus. Rise During One Note on commencing the full chorus of the last verse.* Have the solo sung by four girls or young ladies who have mellow and strong voices. Let each one sing a verse, and all four sing the chorus as a Quartette, all singing the Treble part. Let the Quartette stand a little back from the front of the stage. Let the one whose turn it is to sing advance to the front of the stage and sing her verse standing alone, and then fall back into line with the others, and unite with them in singing the Quartette. When the one who sings the fourth verse has finished her verse, let her remain still, and let the other three come into line with her, so they will sing the Quartette of the last verse standing at the front of the stage. Sing all of this piece seated, except the last verse.

15. *Page* 284. (Childhood.) *The solo passage by the ladies in chorus. 1st verse, the Repeats in Alternate Choirs. 2d verse, the Repeats in Alternate Choirs Reversed. 3d verse, the Repeats in Semi-Chorus.*

16. *Page* 263. (The Fisherman's Life.) *All of the Repeated passages to be sung, first by one voice, and then by all of the voices. The strain before the first double bar on the first page, to be sung by one voice, and the strain after the double bar by all of the voices. The first line on the second page to be sung by one voice. The first half of the last line but one on the second page to be sung by one voice, and the last half by all of the voices. The last line on the second page to be sung by one voice, and the next line to it by all of the voices. Sing this piece seated.* Have the solo sung by a lady with a loud voice.

17. *Page* 276. (The Tinmaker.) *1st verse, Fortissimo. The 2d, 3d, 4th, and 5th verses. In Geometrical Progression Reversed. Make a Grand Finale on the 6th verse. Make an Explosive Tone on the last note of the 6th verse.* Have the solo sung by a man who has a clear, distinct style, who can sing it in "story telling style." Sing all but the last verse, seated.

18. *Page* 270. (Blow Bugles.) *Make a Grand Finale while singing the second page, on every verse. Sing it all standing, but be seated while the solos are being sung. That is, Rise According to Rule before commencing the first verse, and then sit and rise During One Note before and after each solo.* If convenient have a cornet, or several brass instruments accompany the second page each time it is sung. Have the solos sung by a high tenor voice and a heavy base voice. *Make a Bow while singing the last note of the last verse. As soon as the last note of the last verse has been sung, Break Ranks.*

THE NATURAL ART OF SINGING.

There are two very different arts of singing. One is called the NATURAL ART OF SINGING. The other is called the ARTISTIC ART OF SINGING. The first teaches people to sing in the ordinary, useful way,—the way people sing in church, in sabbath school, in the parlor, by the fireside, and in social singing associations of all kinds. The other teaches people to sing in a highly skilful way, the way people sing in concerts, operas, and at public exhibitions of superior musical skill. The natural art of singing can be learned in twelve lessons. The artistic art of singing can scarcely be acquired in twelve hundred lessons. A performance of singing should be wholly in accordance with the principles of one or the other of these arts. It is therefore necessary that all singers shall clearly understand and appreciate the differences between these two arts. The following references to the art of riding on horseback, and the art of reading will illustrate this difference.

To learn to ride on horseback in the ordinary, useful way, people only have to learn to sit in the saddle and govern the horse properly. This may be called the natural art of horse back riding. It does not take long to learn it, and almost everybody *can* learn. There is another art of horseback riding in which people have to learn to ride a horse at full gallop, standing on one toe on the horse's neck, and in the other remarkable ways which one sees depicted on circus show-bills. This may be called the artistic art of horseback riding. It takes long study and practice to learn this art, and but few have the capacity to learn it. These two arts of horseback riding illustrate the difference in the difficulty of learning the natural and the artistic arts of singing. It is easy to learn the natural art of singing, and almost everybody can learn it. It is difficult to learn the artistic art of singing, and but few have the capacity to learn it.

Charles Dickens once gave a series of public exhibitions of reading in Boston, New York, and other places. He read about two hours at each exhibition, and received fifteen hundred dollars for it. The kind of reading which is worth fifteen hundred dollars for two hours reading, may be said to belong to the artistic art of reading. At these readings Dickens read only stories which everybody was perfectly familiar with. He did not read any new stories. So people did not go to his exhibitions to enjoy the *stories* which he read, for they knew them perfectly well already. They went to enjoy listening to his wonderful skill in reading, and his remarkable modes of employing the inflexions, emphasis, and varied tones of the voice. If a person should read a story aloud in such a manner that all who hear it would become deeply interested in the incidents of the story, but no one would take any notice of the way it was read; he might be said to read it according to the principles of the natural art of reading. The difference between his and Charles Dickens' reading would be that the people who listened to him would enjoy the story but would care nothing about the style in which it was read, while those who listened to Charles Dickens enjoyed the style in which he read, but cared nothing about the story. The difference between these natural and artistic arts of reading is,—when people listen to one who reads a story in accordance with the principles of the natural art of reading, they become deeply interested in listening to *incidents of the story*, but take no notice of the skill of the reader,—while when people listen to one who reads in accordance with the principles of the artistic art of reading, they become deeply interested in witnessing the *skill of the reader*, but take little notice of the incidents of the story. The design of these two arts of reading illustrates the design of the two arts of singing. The design of the natural art of reading is to enable a person so to read that those who listen to him can enjoy listening to the incidents contained in the story which he reads. The design of the natural art of singing is to enable singers so to sing that those who listen to them can enjoy the musical ideas and musical strains contained in the tunes which they sing. The design of the artistic art of reading is to enable a person so to read that those who listen to him will enjoy the exhibition of skilful reading which he can produce. The design of the artistic art of singing, is to enable singers so to sing that those who listen to them will enjoy the exhibition of skilful singing which they can produce. It is so important that singers should acquire a clear appreciation of the difference between the two arts of singing, that they had better consider the following points of resemblance between them and the two arts of reading, until they are sure that they clearly understand the difference between the natural art of singing and the artistic art of singing.

When a reader reads a story aloud in accordance with the principles of the natural art of reading, the listeners notice the *story*, but they take no notice of the *reader*. When singers sing a tune in accordance with the

principles of the natural art of singing, the listeners notice the *tune*, but they take no notice of the *singers*. When a reader reads in accordance with the principles of the artistic art of reading, the listeners notice the *reader*, but they take little notice of the story. When a singer sings a tune in accordance with the principles of the artistic art of singing, the listeners notice the *singer*, but they take little notice of the *tune*. When a reader who has learned the natural art of reading, but never has learned the artistic art of reading, agrees to read a story aloud, he does not agree to interest those who listen to him by *a display of skilful reading*. He does not profess to possess any such skill, that he can interest people by its display. He only agrees to enable those who listen to him to enjoy *the incidents of the story*. When singers who have learned the natural art of singing, but never have learned the artistic art of singing, agree to sing a tune to an audience, they do not agree to interest those who listen to them by *a display of skilful singing*. They do not profess to possess any such skill that they can interest an audience by its display. They only agree to enable those who listen to them to enjoy the *musical ideas and musical strains that are contained in the tune*. When a reader like Charles Dickens agrees to give an artistic exhibition of reading, he agrees to interest the listeners by *a display of skilful reading*. He does not agree to interest them by *the incidents of the story* which he reads. Those who excel in the artistic art of reading expect to be well paid for their exhibitions of skill, so much so that Dickens charged fifteen hundred dollars for reading two hours. Those who excel in the natural art of reading do not expect to be paid any thing for their readings. Jenny Lind spent a year in America in giving concerts for Barnum, who paid her over half a million of dollars for her services. When a singer like Jenny Lind agrees to give an artistic exhibition of singing, she agrees to interest the listeners by *a display of skilful singing*. She does not agree to interest them *by the songs* which she sings. Those who excel in the artistic art of singing expect to be well paid for their exhibition of skill, so much so that Jenny Lind charged over a half a million of dollars for singing at two or three concerts a week for a year. Those who excel in the natural art of singing do not expect to be paid anything for their singing. Therefore, people go to a public performance of natural singing to enjoy the *tunes*, and take no notice of the singers,—but people go to a public performance of artistic singing to enjoy the *singers*, and take no notice of the tunes. The principles of the artistic art of singing teach how to show off the *singers*, while the principles of the natural art of singing teach how to show off the *tunes*. These illustrations will enable all singers who study and consider them, to imbibe a clear and well defined appreciation of the difference between singing in accordance with the principles of the natural art of singing, and singing in accordance with the principles of the artistic art of singing.

This Chorus Choir Instruction Book teaches the natural art of singing. It does not teach the artistic art of singing. It explains everything which singers must do in order to bring out all of the ideas and strains which the tunes that they sing contain, but it does not explain *anything* about what they must do to make exhibitions of musical skill. It explains *everything* that must be done to a tune in order to develope all of the beauties which it contains, so that singers and listeners may derive the greatest possible enjoyment from the performance of the tune,—but it does not explain *anything* that must be done in order to cause singers to make an interesting exhibition of their own skill. (Singers who wish to make a creditable exhibition of skill in singing, must acquire skill that is worth exhibiting by learning the artistic art of singing. They cannot acquire skill that is worth making an exhibition of, by studying the natural art of singing.) In short, this Chorus Choir Instruction Book teaches *everything* about the natural art of singing, but it does not teach *anything* about the artistic art of singing.

The natural art of singing is fully as valuable an art as the artistic art of singing. The reason why it can be learned in so much less time than the artistic art, is because nature does almost all the work which it is necessary to do in order to make people able to sing in accordance with the principles of the natural art of singing, while those who learn the artistic art of singing have all of the work to do themselves. After listening to a difficult tune a few times, a six years old girl will sing it herself without a word of instruction or any aid from any one. This is because nature has done the work for her, of enabling her to sing it. Nature does all of nineteen-twentieths of the work which has to be done to enable people to sing perfectly in the way that the natural art of singing requires people to sing, leaving only a one-twentieth part of the work for the singers to learn how to do themselves. This is the reason why the natural art of singing can be learned in a little time and with a little study and practice, while the artistic art of singing requires so much time, study, and practice, before any one can become proficient in that, and not because the natural art of singing is any less valuable an art than the artistic art of singing.

The briefest description that can be given of the instructions in the Chorus Choir Instruction Book, is to say that they are explanations of the few things which nature has left for singers to learn how to do themselves.

Nature never does *the whole* of anything. She always leaves a little for man to do. She does almost all of the work of raising a crop of wheat, but she does not do *all* of it. She has left a small part for the farmer to do, and if he does not do his part he will not get any wheat. It is very important that all who employ singing should know that the same thing is true of singing. The singing which consists of only what nature does towards enabling people to sing is absolutely worthless. It takes hold of no one's feelings,—it touches no one's heart,—it refines no one's mind,—it does not accomplish any good of any description, until the singers do those things which nature has left for them to learn how to do. Those things are the things which this Chorus Choir Instruction Book teaches singers how to do. If those who sing in church and in other places where singing is used, do not do these things, no more benefit is reaped from the singing than a farmer reaps of wheat when he has neglected to do the part that nature has left for him to do in raising a wheat crop.

In an orchestra or band, even if there are fifty members, all very superior players, they are required to play so that those who listen to them will consider them all alike. If one player should make his instrument more prominent than the other instruments, he would disgrace himself and the band. The natural art of singing requires a company of singers to perform on the same plan. No voice must predominate above the others, but the voices must all harmonize and blend together, so that listeners will not distinguish one voice from another. Any singer who makes his voice more prominent than the others, disgraces himself and the company of singers. As all of the singers are considered as being alike in a company of singers who sing in accordance with the principles of the natural art of singing, envy, jealousy, bickering, and quarrelling, are never found in such a company. They are common enough in a company of singers who sing in accordance with the principles of the artistic art of singing, because the fundamental principle of that art requires a singer to sing better than all other singers, if he can. But a company of singers who sing as this book teaches people to sing, could find nothing to quarrel about, for the instructions contained in this book cause them to sing exactly alike.

In the natural art of singing, when singers are asked to sing solos, it is considered that they are requested to do the same kind of a thing that a student in a seminary is asked to do when he is asked to stand up and recite. Such a student stands up and recites without considering it a matter worth taking any notice of. He does not whimper out that he had rather be excused,—that he had rather the teacher would call upon some one else,—nor any other such lackadaisical expressions,—but he rises and recites as if it was a common place affair, not worth another thought. Neither do his classmates regard his reciting a matter worth their attention. They do not act as if they thought he was asked to do some great thing, and as if it was of momentous importance how he does it. They scarcely notice him while he is reciting. The fact about a solo is simply this. When the author of a tune has written a part of a tune to be sung by one voice alone, some one singer in the company of singers *must* sing that passage alone, or the tune cannot be sung properly. Every singer in the company should be willing to sing such a passage if the conductor asks him to. Whoever is asked to sing a solo passage, should treat it as a student in a seminary treats a recitation. That is, he should at once sing it, without considering it a matter of any more prominence to sing alone than he does to sing when all of the others are singing, or a matter of any consequence any way. The other singers, also, should think no more of the act of singing a solo, than a class in a seminary think of the act of a member reciting. That is, they should pay no particular attention to it, nor do anything that would make the solo singer feel that he is attracting attention, or that any of the singers consider his solo singing worth noticing. When a singer is asked to sing a solo among singers who are singing in accordance with the principles of the artistic art of singing, he is expected to make a grand show of his skill, and to be the central point on which everyone's attention will be riveted. But nothing of this kind should be tolerated in a company of singers who practice in accordance with the principles of the natural art of singing. No singers who are not graduates of a musical college, or fully educated in the art in some other way, *can* make a creditable show of skill in solo singing, and should not try. The sole aim of a company of singers who practice the natural art of singing, should be to properly bring out and enjoy the interesting strains of the pieces which they sing, and everything savoring of the show business or artistic art of singing should be rigidly excluded from all of the exercises. Any singer can sing a solo so as to enable the company of singers to bring out and enjoy the musical strains of the tune that is to be sung, and no more than this is ever required of any one who sings a solo in accordance with the principles of the natural art of singing. If the solo passage will produce the best effect sung by a soft sweet voice,—a full mellow voice,—a clear metallic voice,—a loud steam whistle voice,—or any other kind of a voice,—the conductor ought not to be obliged to do anything else to have the solo sung effectively, than simply to call upon the member of the company of singers who has the best kind

of a voice for that kind of a solo to sing it. That is, every member of the company should be ready to sing a solo if requested to sing it, and no member should attach the least importance to the act of singing a solo, nor care whether he is asked to sing it or not.

Those who learn and practice the natural art of singing should do so for the *sole object of enjoying* the interesting musical strains and musical ideas that are contained in the pieces which they practice. Nothing which has anything to do with showing themselves off, or endeavoring to excel other singers, should ever be allowed to intrude into their exercises. How to bring out and enjoy the beauties that are in the pieces that are sung, and how to sing the pieces so that those who listen to their singing can enjoy all of these beauties, should form the exclusive subject of their study and practice. If they wish to enjoy showing off their musical skill, or endeavoring to excel other singers, they should be willing to devote the time and labor requisite to learn the artistic art of singing, which will impart skill to them that will be worth showing off,—and in which it is perfectly proper for every singer to excel all other singers if he can. These two kinds of enjoyment,—that derived from enjoying the pieces that are practiced, and that enjoyed by endeavoring to excel other singers, — may be illustrated in this way. Suppose two companies of riders to take a ride into the country. Suppose one of them to be wholly absorbed in viewing and enjoying the views and scenery which opens up to them as they ride along. Suppose the other company to be wholly engrossed in finding out who has got the best horse and can ride the fastest. The first company have all reasonably good horses and can ride decently well, but none of them think a thought about that. They have taken the ride to enjoy the scenery. No one thinks or cares any thing about the best horse or the best rider. This company represents a company who sing according to the principles of the natural school of singing. They are intent on enjoying the music, and give no thought to any such matter as who has the best voice or who can sing the best. The second company care nothing about the landscape views or the scenery. Trying to decide who has the best horse and who is the best rider, absorbs all of their attention. This company represents a company who sing according to the principles of the artistic art of singing. They care little about the pieces that are sung, but are interested in exhibitions of superior skill, and in hearing some singers excel others. These are two entirely different kinds of enjoyment, and a company of singers had better confine themselves to one or the other. Both kinds of enjoyment cannot very well be attained in the same company of singers.

THE ART OF CHANTING.

In the chants on page 134, the first note is a whole note. It is called the CHANTING NOTE.

Between the chanting note and the double bar there are two measures which are called the CADENCE.

A chant has two parts. The first part contains a chanting note and a cadence of two measures, and the second part, a chanting note and a cadence of three measures. At least this is the form of a Regular Chant. If a chant is arranged in any other form it is called an Irregular Chant.

The two chants on page 134 are Regular Chants. The chant on page 133 is called a Double Chant, because it is like two Regular Chants, one after the other.

Several words have to be sung to a chanting note, and they must be spoken as fast as a good reader would speak such words when reading them before an audience. That is, the laws of chanting and the laws of reading are alike, as far as the articulation and emphasis of the words are concerned. In speaking the words which belong to the chanting note, the singers must pause when there is a comma or other mark of punctuation, and wherever a good reader would pause, but no where else. How fast the words must be spoken is a matter of taste. Some good readers speak the words when they read, much faster than others. So some good singers chant much faster than others. Provided the singers speak the words exactly together and exactly alike when they chant, it may be a matter of taste whether they shall speak them fast or slow, just as it is a matter of taste with a good reader.

The cadences must be sung, but without any approach to singing in time. The notes in the cadence of a chant do not mean that a half note must be made two counts long, a whole note four counts long, nor any thing of the kind. They merely denote the sounds of the scale which must be sung to produce the cadence, without any reference to their length. The words in the cadence must be sung so fast as to sound as near like chanting as it is possible to make them and sing the sounds which form the cadence.

THE STUDY OF THE CHORUS CULTIVATION OF THE VOICE.

BY A. N. JOHNSON.

The study which is called the "Cultivation of the Voice," is designed to teach singers how to produce the best musical tones which nature has given them the ability to produce, so that they will sing in tune, and will not produce singing tones that have any disagreeable quality to them.

There is no branch of musical study which it is such an annoyance to an ordinary music teacher to be obliged to teach, as it is to be obliged to teach the Study of the Cultivation of the Voice, because there are so many conflicting opinions held by book authors, and prominent teachers about it. What one author says must be done, another author says must not be done. What one prominent teacher says will ruin a voice, another prominent teacher says is just the thing to improve the voice. And so on.

Perhaps the following is the cause of these conflicting opinions. No two human voices are *exactly* alike. You can tell your friend's voice, if you hear it in the next room where you cannot see him. You know it is your friend's voice, because it is different from every other person's voice. There could not be this difference between all voices, if it were not the fact that the vocal organs of no two persons are *exactly* alike. If the vocal organs of people are not *exactly* alike, then what will cause one singer to produce pure and perfect singing tones will not cause *every* other person to produce them. Probably the conflicting opinions are occasioned by some author or prominent teacher asserting that singers *must* manage their vocal organs in some specified way, and then some other author or prominent teachers have found that managing the vocal organs in that way did not cause the singers whose voices they chanced to be noticing, to produce perfect singing tones,—whereupon they forthwith decided that the author or teacher who said that the vocal organs must be managed in that way, was wholly wrong;—whereas, he might have been right with regard to some voices, although wrong with regard to the voices they chanced to be noticing.

There is a study which is called "the Solo Cultivation of the Voice." When a teacher is teaching this study, he has to notice the peculiarities of each voice, and adapt his instructions to each individual voice. As no two voices are exactly alike, such a teacher has to proceed much in the way that a violin teacher would if no two violins were alike. Suppose that one violin scholar should have a violin with one string; the next scholar a violin with fifteen strings; the next a violin with four strings,—and so on,—no two having violins with the same number of strings. The teacher might give some general instructions that would apply to all of the different kinds of violins, such as holding the violin,—drawing the bow,—and so on,—but the greater portion of his instructions would have to be devoted to making the scholar acquainted with the peculiarities of his own violin. A teacher of the Solo Cultivation of the Voice, can teach some principles that will apply to all voices, but most of his instructions will need to be with reference to the peculiarities of each individual voice.

The study of the Chorus Cultivation of the Voice, teaches only those principles which apply to all voices. It does not teach anything about the peculiarities of individual voices. A company of singers will not be likely to always sing in tune, nor will they be likely to make their voices blend and harmonize well together, unless all of the members of the company are able to obey the rules and principles of the Chorus Cultivation of the Voice. On this account, this study is placed in this book. Careful obedience to the rules and principles of this study, will cause most singers to produce good singing tones, and will cause the voices of most singers to blend and harmonize perfectly together. If there are voices in the company of singers which do not produce agreeable singing tones, and do not blend and harmonize together when they observe the rules and principles of this study, the imperfections of their voices cannot be corrected in any other way than by taking lessons of some good teacher of the study of the Solo Cultivation of the Voice.

Divisions of the Study.

Singing Tones are produced by the lungs, wind pipe, and larynx.

Speaking Tones are produced by the tongue, lips, and teeth. (In addition to the organs which produce singing tones).

It is a convenient mode of speaking, to say that the singing tones of the voice are produced by a "Singing Machine" in the throat,—and that the speaking tones are produced by a "Speaking Machine" in the mouth.

When people vocalize,—(that is, when they sing with the syllable "ah,") they use the Singing Machine. When people talk, they use the Speaking Machine. When they sing with words, they use both machines. The study of the Chorus Cultivation of the Voice is divided into three parts having reference to these "machines," as follows:

Part I. teaches the management of the singing machine.

Part II. teaches the management of the speaking machine.

Part III. teaches the management of the breath, which is the "motive power" that moves these vocal machines.

PART I.

THE MANAGEMENT OF THE SINGING MACHINE.

CHAPTER I.

LUNGS, WINDPIPE, LARYNX, AND MUSCLES.

In studying the Chorus Cultivation of the Voice, singers are not required to learn any thing about the anatomy of the vocal organs. They are only required to learn *what they must do* to cause the vocal organs to produce the best tones which they are capable of producing.

To do their part towards producing good tones, the Lungs must be placed and kept in the position which will enable them to inhale and expel the breath the most readily, and in which they will furnish the fullest supply of breath. If a singer sits or stands erect, without leaning, backwards, forwards, or sideways, and curves his spinal column inwards, so as to draw the shoulder blades away from the Lungs, he will have his Lungs in the best position for the production of singing tones that they can be placed in. So it is customary to require singers to learn and remember the following rule.

RULE I. *While singing, the singer must sit or stand erect, with the spinal column curved inwards.*

The part which the windpipe has to do towards producing singing tones, is to pass the breath, in a free and wholly unobstructed manner, from the Lungs up to the Larynx. To do this, the head must be held erect. It must not lean backwards, forwards, or sideways, but be perfectly erect. As no one can hold the head perfectly erect and look on a book, the real truth is that singers cannot cause the windpipe to do its duty perfectly, except in tunes which they learn to sing with the book closed, or without any books. Singers must learn and remember the following rule with reference to the windpipe.

RULE II. *While singing singers must hold the head perfectly erect, and be careful that nothing presses upon the neck in such a way as to interfere with the free passage of the breath.*

The Larynx is a little apparatus, or "vocal box," at the top of the windpipe. It is the breath passing through the Larynx which produces singing tones. If singers face exactly in front when they sing, the Larynx will perform its part of the work in producing singing tones, perfectly. So the following is the rule about the Larynx.

RULE III. *While singing singers must face exactly in front.*

The net work of muscles all over the body exercises a singular influence upon the quality of the singing tones which singers produce. Strain up a muscle in a finger, a toe, or in any other part of the body while a singing tone is being made, and it will destroy the pure quality of the tone. So to be able to produce pure singing tones, singers must have such control of their muscles all over the body, that they can sing without having one of them strained up, or have any muscle in use except those which move the vocal organs. The following is the rule which singers have to learn and remember about the muscles.

RULE IV. *While singing, every muscle of the body must be relaxed and at rest, except the muscles which move the vocal organs.*

When singers move the hands, arms, feet, or head, while they are singing, they, of course, use many of the muscles in the body in making these motions, and so violate Rule IV. They are so apt to do this, that a rule is made which expressly forbids singers making any motions when they sing. Singers must take notice that this study speaks only of those things that affect the perfect purity of the musical tone. It is not possible for a singer to make a motion when he is producing a singing tone, without injuring the perfect purity of the tone, although it may injure it so little that only an acute ear would notice it. Some other branches of musical study require singers to make motions when they sing. This study requires them *to be able* to sing without making any motion, and tells them that although they may sometimes be obliged to make motions, whenever they do so, they injure the perfect purity of the singing tone. The following is the rule which singers have to learn and remember about motions.

RULE V. *While singing, singers must not allow any member of the body to move, except the vocal organs.*

Rule No. 7 requires singers to avoid fatigue when they are practicing singing, because even the most skilful singer cannot produce pure singing tones when they are fatigued. It is quite fatiguing to sit or stand in the position which the foregoing rules require, so singers must form the habit of only sitting or standing in that position *while they are actually singing.* They must form the habit of immediately dropping into some more comfortable position the moment they stop singing. The following is the rule which must be learned and remembered about it.

RULE VI. *Singers must not observe the foregoing rules at any other time than when musical tones are actually coming out of their mouths.*

Let those who study this chapter now read chapters V. and VI., which commence on page 319. Then let them learn the Musical Word of Command in that study which is called *Vocal Organs in Position.* That word of command means that singers must observe the rules of this chapter while they are singing. But singers have got to acquire the Technic

of these rules before they *can* sing and observe them. So let them commit to memory the last verse of "The Ship of State," on page 244,—or a verse of some other tune, and practice it without any books, until they can sing and observe the six rules which are explained in this chapter, perfectly.

NOTE.—The teacher can invent and ask such questions at the end of each chapter, as are asked at the end of each chapter in the first part of this book, if he wishes to do so. The subject of "questions" is disposed of in chapter XI, in the first part of this book.

CHAPTER II.

RULES WHICH DO NOT REQUIRE PRACTICE.

After a company of singers have learned the six rules in the preceding chapter, so that they understand them perfectly, it will require a good deal of practice before they will get so that they *can* sing a tune and observe them.

All of the other rules which relate to the purity of singing tones, however, do not need practice. When singers clearly understand about them, they can observe them without any practice. So it is customary to number these rules which relate to the management of the singing machine which require practice, with Roman figures, but to number those rules which do not require practice, with the ordinary figures. The following are the rules which do not require practice.

RULE NO. 7.—*While singing, singers must avoid fatigue, and must keep themselves in an elastic and cheerful state of mind, all of the time that they are practicing singing.*

When the most skilful singers feel languid and dull while they are singing, the singing tones which they produce are never good, but have a tame and insipid quality. So all singing practice should be conducted in such a way as to keep the singers "wide awake," and in a cheerful state of mind all of the time. Although rigid attention should be given to the practicing all of the time that the singers are practicing or studying, between the tunes they should be encouraged to talk, laugh, and to keep themselves in the state of mind which this rule requires.

RULE NO. 8.—*Singers must be so close together when they sing that there will not be any vacant spaces between them.*

This rule means that the singers must be as close together as they can stand, with no vacant space between any two singers. The voices of a company of singers will not harmonize and blend together *perfectly* unless they obey this rule. It is not considered necessary, though, that this rule should be observed in ordinary practice, but only when a company of singers wish to make their voices blend and harmonize together as perfectly as it is possible for them to blend and harmonize together. So the usual custom is for singers to obey this rule when a conductor gives the word Musical Word of Command to *Take Close Order*, but not to be particular about it at any other time.

RULE NO. 9.—*After singing not over an hour, a company of singers should always "Break Ranks" and walk around the room, or take other exercise, for not less than ten minutes, before singing again.*

This rule means that after singing for not over an hour, singers must walk about and take exercise. Singers frequently feel very much disinclined to do this when intermission time arrives, but the very fact of their feeling thus disinclined is proof that they are in the greatest need of the exercise. A company of singers, therefore, should be trained to obey the Musical Word of Command to "*Break Ranks.*" When the time for recess arrives, the conductor should give this word of command, and insist on every singer obeying it.

RULE NO. 10.—*When singing tones are coming from the mouth of a company of singers, there must be no other noises of any kind in the room.*

No singers will form the habit of producing pure tones when they sing, unless their ears are musically sensitive enough to appreciate the difference between pure and impure singing tones. If singers allow the singing tones of their voices to strike upon their ears intermingled with other noises, their ears will soon lose their sensitiveness, and they will sing out of tune, or make impure musical sounds, and not be conscious of it themselves. Therefore there never should be any noises in the room when singers are producing singing tones, but the singing tones that the singers produce should strike upon their ears, wholly unmingled with any other sounds.

RULE NO. 11.—*The voices of a company of singers should always be directed to the opposite end of the room from where the singers stand.*

RULE NO. 12.—*The voices of a company of singers should always be directed in the same direction.*

RULE NO. 13.—*Nothing should ever be held between the mouth of the singer and the audience when he is singing, but the tone must go from his mouth directly out into the room where the audience are seated.*

When any members of a company of singers direct their voices into their laps, down cellar, or anywhere else, except to the opposite end of the room that they are singing in, the voices never produce their full effect. If the company of singers stand in a semi-circle,—or in any form in which their voices do not all throw the tone to the same part of the room when they

sing, but some throw it to the opposite end of the room, some to the sides and corners of the room, and some into each other's faces,—the voices never harmonize and blend together properly. The voices of a company of singers must all be thrown in the same direction, and to the opposite end of the room they are singing in, or the audience will not hear the full effect of their voices. If a book, a curtain, or anything else, is between the mouth of the singer and the audience, the audience never hear the full effect of the voice.

RULE No. 14.—*Singers must not practice in a room in which the air is impure.*

RULE No. 15.—*When singers are carrying a tune through the First Process, they should use the Mezzo power of the voice.*

The Mezzo power of the voice, has the singular characteristic of never causing fatigue. No matter how much people talk or sing, if they use nothing but the Mezzo power of the voice, they will not get tired. Singers will do well to *always* sing Mezzo, except when they are obliged to sing in some other way, in order to form Musical Effect.

RULE No. 16.—*Singers must not eat or drink when practicing singing, and they should not sing until at least two hours after they have eaten a hearty meal.*

The psssage of either liquids or solids across the vocal organs, at or near the time when they practice singing always injures them.

RULE No. 17.—*Singers must not sing out of doors, especially in the night air.*

It is injurious to the singing machine to use it out of doors, and much more injurious at night than in the day time. Singers who wish to preserve their voice should not do either very often.

PART II.

THE MANAGEMENT OF THE SPEAKING MACHINE.

When people sing words, they use both the singing and the speaking machine. As the speaking machine is in the mouth while the singing machine is in the throat, it does but little good to manage the singing machine correctly, if the speaking machine is not also managed correctly, because the singing tones made in the throat have got to pass through the mouth before any one will hear them. The importance of the proper management of the words is explained in connection with the Musical Word of Command, which is called, *Manage the Words According to Rule.* If a company of singers sing and obey that word of command they will treat the words so that their singing will be quite good. To become absolutely perfect singers, however, singers have got to examine every letter and element of the English language alone by itself, make themselves familiar with it, learn what position the mouth must be in to cause it to produce the best possible tone, and practice it alone by itself, until they acquire the Technic of placing their mouths in the required position to produce each letter and element of the language.

It requires a long time for a company of singers to do this, and many will doubt the necessity of going into the subject of pronunciation and articulation so minutely. But it is true, nevertheless, that no one can become a *perfect* singer without thus learning to manage the speaking machine in its minutest details.

One very important thing which a company of singers will accomplish by patiently studying and practicing the following chapters, is the ability to all place their mouths *in the same position* when they sing. Those who have never heard a company of singers sing, with their speaking and singing machines managed *exactly alike* on every singing and speaking sound which they produce when they are singing a tune, have little idea of the beautiful blending and harmonizing of voices which such a management of the vocal machines produces.

A company of singers, therefore, will find it will amply repay them to have patience to study and practice the following chapters, by causing the voices of the company to blend and harmonize far better than they can be made to blend and harmonize by any other course of practice.

A company of singers can learn one of the following chapters at a time, without taking much time to learn it, and slowly become familiar with all of the chapters, without being in any hurry about learning them, and in the course of time, learn them all, without being conscious of either fatigue or irksome study.

CHAPTER I.

VOWELS AND CONSONANTS.

In the English language a, e, i, o, and u, are VOWELS; and all of the other letters are CONSONANTS.

There are not less than fourteen vowels in the English language, but only five characters to represent them, so each character represents more than one vowel; "a" represents four,—"e" two,—"i" two,—"o" three, —and "u" three.

In music it is customary to designate the different vowels which one character represents by numbering them, and calling them "the first sound of

a," "the second sound of a,"—and so on. The following are all of the vowels with their numbers.

1	2	3	4	1	2	1	2	1	2	3	1	2	3
a,	a,	a,	a,	e,	e,	i,	i,	o,	o,	o,	u,	u,	u.

In forming some letters the mouth has to be held still, while in forming others the mouth has to move.

RULE. *When a letter requires the mouth to be held still, nothing connected with the mouth must move at all, from the time the tone commences until it ends. When a letter requires any thing about the mouth to move, the movement must be made as quick as a flash.*

The following table gives the sound of every vowel and consonant in the English language, as the sound is recognized and treated in singing. Some vowel and consonant sounds as they are recognized and treated in music are represented by two letters. Vowel sounds denoted by two characters, are called in music, DOUBLE VOWELS. Consonant sounds, denoted by two characters, are called in music, DIPTHONGS. This is different from what this union of two letters is called in reading, but it is customary to give them these names in singing. The vowel and consonant sounds that are denoted by the union of two letters, are also given in the following table.

1
a.....a as in ale.
2
a.....a as in arm.
3
a.....a as in all.
4
a.....a as in and.
b.....b as in barb.
d.....d as in did.
1
e.....e as in see.
2
e.....e as in end.
f.....f as in far.
g.....g as in gig.
h.....h as in hot.
1
i..... i as in pine.
2
i..... i as in pin.

k.....k as in kite.
l..... l as in let.
m.....m as in my.
n.....n as in no.
1
o.....o as in old.
2
o.....o as in lose
3
o.....o as in on.
p.....p as in play.
1
r.....r as in room.
2
r.....r as in far.
s.....s as in see.
t.....t as in too.
1
u.....u as in your.

2
u.....u as in up.
3
u.....u as in full.
v.....v as in vote.
w.....w as in war.
y.....y as in ye.
1
z.....z as in zone.
2
z.....z as in azure.
oi.....as in noise.
ou ....as in our.
ng.....as in sing.
sh.....as in shall.
th (soft) as in thing.
th (hard) as in them.
wh.....as in when.

CHAPTER II.

THE SECOND SOUND OF A, E, AND I, AND THE FOURTH SOUND OF A.

The *second sound of A*, is A as in Arm. The *fourth sound of A*, is A as in And. The *second sound of E*, is E as in End. The *second sound of I*, is I as in Pin.

The best way for a company of singers to learn the position which the mouth must be in to produce the best possible tone while singing each letter, is to learn the letters four at a time. So four letters are explained in each of the following chapters. Before commencing to learn these letters, let the singers read chapters V. and VI., which commence on page 319.

The best Drill Exercise for learning these positions of the mouth, is the melody of Old Hundred, in the key of Four Sharps. So let the singers practice the letters in this and all of the following chapters, using the air of Old Hundred, sung in slow time, for a Drill Exercise. Do not sing the alto, tenor, or base, at all, but have all of the singers sing the treble part of Old Hundred in unison. Also, have Old Hundred played in the key of Four Sharps, so that in all of the following chapters the singers will do all of the practicing on letters, without going out of the Chest Register. Do not use any book or notes to sing Old Hundred, but have the singers sing it from memory, without looking at any notes.

RULE FOR THE SECOND SOUND OF A. *While singing a sound with the second sound of A, the singers must have the mouth open wide enough to place two fingers one over the other between the teeth, and must hold the mouth still, all of the time that they are producing the sound.*

RULE FOR THE FOURTH SOUND OF A. *The mouth must be open wide enough to place one finger between the teeth, and must be held still.*

RULE FOR THE SECOND SOUND OF E. The same as for the fourth sound of A.

RULE FOR THE SECOND SOUND OF I. The same as for the fourth sound of A.

It is customary to say that the mouth must be wide open while singing the second sound of A, and half way open while singing the fourth sound of A and the second sound of E and I. Provided the mouth is thus wide or half way open, it is not necessary to be particular about having it the exact width that it is when the fingers are placed between the teeth.

DRILL EXERCISE. Sing the first line of Old Hundred, using the second sound of A to sing each sound with,—the second line, using the fourth sound of A,—the third line, using the second sound of E,—and the fourth line, using the second sound of I, to sing each sound with. Carefully place the mouth in the position required by the rule for the letter which is used

to sing with, and practice this Drill Exercise, until the Technic of these letters is acquired.

NOTE.--The plan is followed in these chapters of requiring the singers to practice those letters which require the same or nearly the same positions of the mouth together. As the fourth sound of A, and the second sounds of E and I, require the same positions of the mouth, the singers are required to practice those letters in the same Drill Exercise. If the teacher thinks best, he can invent and ask such questions at the end of each chapter, as are printed at the end of each chapter in the first part of this book.

CHAPTER III.

THE FIRST SOUND OF A, E, AND I, AND THE THIRD SOUND OF A.

RULE FOR THE FIRST SOUND OF E. *The mouth must be only opened wide enough to admit a knife blade, flat ways, between the lips and teeth, and must be held still.*

DRILL EXERCISE.—Practice Old Hundred with the first sound of E.

The first sound of A is a compound vowel, formed by the union of A and E,—that is, of the union of the first sound of A and the first sound of E. A is called the RADICAL SOUND, and E the VANISHING SOUND of this letter.

RULE FOR THE FIRST SOUND OF A. *The mouth must be half way open while producing the radical sound, and nearly closed while producing the vanishing sound. The radical sound must occupy almost all of the time which belongs to the sound. The vanishing sound must be brought in at the very close of the sound and occupy as little time as possible.*

DRILL EXERCISE.—Practice Old Hundred with the first sound of A.

The first sound of I is a compound vowel, formed by the union of I and E,—that is—of the union of the first sound of I and the first sound of E,—I being the radical sound, and E the vanishing sound.

RULE FOR THE FIRST SOUND OF I. *The mouth must be wide open while producing the radical sound, and nearly closed while producing the vanishing sound. As much of the time which is occupied in making the sound must be occupied by the radical sound, and as little by the vanishing sound, as possible.*

The vanishing sound of both the first sounds of A and I, is the first sound of E, and when the voice pronounces this vanishing sound, the mouth must take the position which is required by the *Rule for the First Sound of E.*

RULE FOR THE THIRD SOUND OF A.—*The lips must be protruded and the mouth held still.*

If any one should sing the third sound of A with the lips in the ordinary position, the tone would be made down in the throat, and would be of a disagreeable quality. Protruding the lips causes the tone to form in the front part of the mouth, and causes it to be of a good quality.

DRILL EXERCISE.—Sing the first line of Old Hundred with the first sound of A, the second line with the third sound of A, the third line with the first sound of E, and the fourth line with the first sound of I, and practice until the Technic of these four letters is acquired.

CHAPTER IV.

THE EIGHT SOUNDS OF A, E, AND I.

There are four sounds of A, two of E, and two of I, as follows.

1	2	3	4	1	2	1	2
a,	a,	a,	a,	e,	e,	i,	i.

This makes vowels enough to sing each sound in a line of Old Hundred with a different vowel, so that the position of the mouth will change on every sound, instead of the mouth remaining in the same position while singing an entire line, as in the preceding chapter. That is, when the singers sing the first sound the mouth will be in the position for the first sound of A,—when they sing the second sound, for the second sound of A,—and so on.

DRILL EXERCISE.—Practice Old Hundred, using these eight vowels in every line, so that the first note in each line will be sung with the first sound of A,—the second note with the second sound of A,—the third note with the third sound of A, and so on,—until the Technic of thus using these eight vowels is acquired.

CHAPTER V.

CONSONANTS.

The sound which singers produce when they sing with a consonant, is not a musical sound, but on the contrary, it is a discordant, and highly unmusical sound. It is not possible to make a singing tone with a consonant. Singing tones can only be made with vowels. If any one should try to make a singing tone with B, he would make it with E. It is the part of the sound of B which might be spelt "uhb" that is the consonant, and this is not a musical sound. If any one should try to make a singing tone with F, he would make it with the second sound of E. It is the part of the sound of F which might be spelt "fuff" that is the consonant, and this is not a musical sound. If any one should try to make a singing tone with any consonant, he would find that he would make all of the singing tone that

there is about it, with some vowel, while the part which is really the consonant, is a discordant, unmusical sound.

Every consonant is made by moving the mouth. The rule requires that when the mouth moves it shall move as quick as a flash. By moving the mouth so quickly when a consonant is used these two things are accomplished. The consonant sound is made very distinct and definite, and it is made and got rid of so quickly that the discordant consonant sound will not mar the singing tone. The sole object of the consonants in singing is to make the words plain and distinct. It is very foolish for singers to sing words and fail to make them distinct, because if they use the consonants properly the words will be plain and distinct, while if they sing words that have consonants in them and do not make them distinct, they introduce the discordant sounds which consonants produce into their singing, without making them of any use. Therefore, if singers are not to use the consonants properly when they sing a tune, they had better leave them out entirely, and sing the tune with the vowels which are in the words, and not mix the disagreeable sounds which consonants produce with the singing tunes, without having them do any good.

CHAPTER VI.

THE TWO LIPPED CONSONANTS. NG.

B, M, and P, are made by pressing both lips together and then suddenly throwing them open. In the art of singing they are called "Two Lipped Consonants."

When "NG" is sung, care must be taken to cause both letters to sound very distinctly and produce the "singing sound" which these two letters denote.

In this study the singers are only required to attend to such movements of the vocal organs as will not go right of their own accord. For example, when "NG" is sung, the tongue will place itself in the right place to produce those letters, of its own accord. So the singers are not asked to give any attention to where the vocal organs must be placed to produce "NG." The lips will not manage themselves correctly, when producing B, M, and P, so the singers are required to attend to the management of the lips when singing with those letters. This plan is followed in all of the following chapters. The singers are only required to attend to such movements of the vocal organs as will not go right of their own accord.

Drill Exercise.—Use the eight sounds of A, E, and I, which are explained in Chapter IV, in each line of Old Hundred, and put "B" before each in the first line,—"M" before each in the second line,—"P" before each in the third line,—and "NG" after each in the fourth line. That will require the singers to practice the first line with the syllables "Bay, Bar, Baw," &c.,—the second line with "May, Mar, Maw," &c.,—the third line with "Pay, Par, Paw," &c.,—and the fourth line with "ang, arng, aung," &c. That is, putting these consonants before or after these eight vowels, will form such syllables, and the singers must practice with such syllables until they have acquired the Technic of forming B, M, P, and NG, correctly. The rule in Chapter I, requires that when the mouth moves at all it shall move instantaneously. So whatever has to move about the mouth to form the B, M, P, and NG, must move as quick as a flash.

CHAPTER VII.

THE ONE LIP CONSONANTS. THE GUTTERAL CONSONANTS.

F and V must be formed by putting the under lip under the upper teeth and quickly throwing it back to its ordinary position. On this account these two letters are called "One Lip Consonants."

When "G" is spoken about in the art of singing it is the hard G, (G as in gig) that is meant. When G is articulated, the tongue draws itself back in the mouth and forms the tone in the throat. On this account "G" is called a "Gutteral Consonant." The instant the G is articulated, the tongue must be thrown back to its usual position, as "quick as a flash," so that the G will be made with great distinctness, and be got rid of so quickly that the disagreeable gutteral tone will not mar the purity of the singing tone.

When K is articulated, the tongue presses itself against the back part of the roof of the mouth. As soon as the K is articulated the tongue must be thrown back to its ordinary position, as quickly as possible. K is partly a gutteral and partly an aspirated consonant, but it is the custom to call it a gutteral consonant because otherwise G would have to be in a class alone. So "G and K" are called gutteral consonants.

Drill Exercise.—Use the eight sounds of A, E, and I, and put "F" before each in the first line,—"V" before each in the second line,—"G" before each in the third line,—and "K" before each in the fourth line. The only thing which will require the attention of the singers in articulating "G and K," is throwing the tongue back to its ordinary position quickly. The vocal organs will do all else that has anything to do with articulating them of their own accord.

CHAPTER VIII.

THE TIP OF THE TONGUE CONSONANTS.

D, L, N, and T, are formed by placing the tip of the tongue against the gums of the upper teeth and then suddenly dropping it back to its usual position. On this account these four letters are called in the art of singing "Tip of the Tongue Consonants."

DRILL EXERCISE.—Use the eight sounds of A, E, and I, and put "D" before each in the first line, "L" before each in the second line, "N" before each in the third line, and "T" before each in the fourth line. Be careful and not commence the sound until the tip of the tongue is on the gums of the upper teeth, and be sure and drop the tongue "as quick as a flash," the moment the consonant is articulated, so that the consonant will not injure the singing tone.

CHAPTER IX.

SPEAKING EXERCISE.

Require the company of singers now to speak all together, *delivering the Tone According to Rule*, (as explained on page 7,) and describe all of the vowels and consonants they have now learned. That will require them to tell a story like the following.

"*First sound of A*, mouth half way open for the radical sound and nearly closed for the vanishing sound. *Second Sound of A*, mouth wide open and held still. *Third Sound of A*, lips protruded and held still. *Fourth Sound of A*, mouth half way open and held still. *First Sound of E*, mouth nearly closed and held still. *Second Sound of E*, mouth half way open and held still. *First Sound of I*, mouth wide open for the radical sound, and nearly closed for the vanishing sound. *Second Sound of I*, mouth half way open and held still.

The *Two lipped Consonants* are B, M and P. The *One lip Consonants* are F and V. The *Guttural Consonants* are G and F. The *Tip of the Tongue Consonants*, are D, L, N and T.

"N G" belongs among the dipthongs, so do not say any thing about that until the other dipthongs are learned.

After each succeeding chapter is learned, add the letters which are explained in that chapter to this "Speaking Exercise," and have this Speaking Exercise practiced at every session of the class, until the singers can describe the position of the mouth for every vowel and consonant as readily as they can say the alphabet.

CHAPTER X.

THREE SOUNDS OF O AND ONE OF U.

The *first sound of O*, is O as in Old. The *second sound of O*, is O as in Lose. The *third sound of O*, is O as in On. The *first sound of U*, is U as in Your.

To sing with the second sound of O, the mouth must be in the position that it is in when one whistles. The first sound of O requires the same position of the mouth, but more open. So it is customary to call the position of the mouth for the second sound of O, a "Closed Whistling Position," and the position of the first sound of O, an "Open Whistling Position."

RULE FOR THE SECOND SOUND OF O. *The mouth must be in a closed whistling position and held still.*

DRILL EXERCISE. Practice Old Hundred with the Second Sound of O.

The First Sound of O is a compound vowel formed by the union of the First Sound of O and the Second Sound of O. The First Sound of O is the radical sound, and the second sound of O is the vanishing sound. It is a matter of taste whether the radical and vanishing sounds shall be made of equal lengths, or the radical sound have most of the length of the tune, and the vanishing sound but little of it. The teacher can direct the learner to use which ever way he prefers.

RULE FOR THE FIRST SOUND OF O. *The mouth must be in an open whistling position while making the radical part of the sound, and in a closed whistling position while making the vanishing part of the sound.*

DRILL EXERCISE. Practice Old Hundred with the First Sound of O.

The sound of the Third Sound of O is very much like the sound of the Third Sound of A, and so it has to be made with the same protruding of the lips that the Third sound of A is made with.

RULE FOR THE THIRD SOUND OF O. *The lips must be protruded and the mouth held still.*

The First Sound of U is the First Sound of E, and the Second Sound of O so closely blended together that the ear cannot distinguish either the "ee" or the "oo."

RULE FOR THE FIRST SOUND OF U. *The mouth must take the position*

which it takes when singing the first sound of E, and then change to the position that it takes when singing the second sound of O, while making the tone. The sound of the First Sound of E, and the sound of the Second Sound of O, must be so closely blended together that the ear cannot distinguish one from the other.

Drill Exercise.—Practice Old Hundred with the First Sound of U, in this way. First sing it with the First Sound of E and the Second Sound of O to each note, without having these two sounds blended together at all. Then sing it again and blend these two sounds together a little. Keep practicing it, blending the "ee" and the "oo," together more and more, until finally all trace of the First Sound of E and the Second Sound of O disappear in one blended sound of "U" but with the mouth in the two positions which the rule for the First Sound of U requires.

Final Drill Exercise.—Sing the first line of Old Hundred with the *First Sound of O*, the second line with the *Second Sound of O*, the Third Line with the *Third Sound of O*, and the fourth line with the *First Sound of U*,—and practice in this way until the Technic of these four vowels is acquired.

After these four vowels are learned, add the following to the Speaking Exercise in Chapter IX.

"*First Sound of O*, open whistling position for the radical sound, and closed whistling position for the vanishing sound. *Second Sound of O*, closed whistling position and held still. *Third Sound of O*, lips protruded and held still. *First Sound of U.* Positions for the First Sound of E and Second Sound of O, closely blended together."

CHAPTER XI.

SECOND AND THIRD SOUNDS OF U, OI AND OU.

The *Second Sound of U*, is U as in Up. The *Third Sound of U* is U as in Full. "OI" is heard as in such a word as "Noise," and "OU" in such a word as "Our."

Rule for the Second Sound of U.—*The mouth must only be opened wide enough to admit a knife blade, flat wise, between the teeth and lips, and must be held still.*

When singing the Second Sound of U the mouth must be in the same position that it is when singing the First Sound of E.

The sound of the Third Sound of U varies but a very little from the sound of the Second Sound of O. Speaking the words "fool and full" one after the other, and carefully noticing the vowel sounds in each word will show the difference between these two vowels. The mouth must be in the same position when singing the Third Sound of U that it is when singing the Second Sound of O, only a little more closed.

Rule for the Third Sound of U.—*The mouth must be in a closed whistling position, and held still.*

Rule for OI.—*The mouth must be in the position which it has when singing the Third Sound of O, followed by the position which it has when singing the Second Sound of I.*

Rule for OU.—*The mouth must be managed as it is when singing the First Sound of I.*

Drill Exercise. Sing the first line of Old Hundred with the Second Sound of U,—the second line with the third sound of U,—the third line with "OI,"—and the fourth line with "OU,"—and practice in this way until the Technic of these four vowels is acquired. After these vowels are learned, add the following to the Speaking Exercises in chapter IX. "*Second sound of U*, mouth nearly closed and held still. *Third sound of U*, closed, whistling position, and held still. 'O I,' positions for the Third Sound of O and the Second Sound of I. 'O U,' position for the First Sound of I."

CHAPTER XII.

THE EIGHT SOUNDS OF O AND U.

1 2 3 1 2 3
o, o, o, u, u, u, oi, ou.

Drill Exercise. Sing each note in each line of Old Hundred with the above vowels, singing each note of the line with a different vowel. Practice in this way, until the singers acquire the Technic of these eight vowels.

CHAPTER XIV.

THE ASPIRATED CONSONANTS.

Those consonants which are produced by the breath making some peculiarity of tone, are called "Aspirated Consonants" in the art of singing. They are H, S, and the two sounds of Z.

"H" is produced by the breath alone; the mouth must be placed in the position for the vowel which is next to the "H," and then breath enough must be forced on to make the breath distinctly heard.

When singing "S" the breath produces a hissing sound. The singers must make as little of this hissing sound as it is possible for them to make. The fainter they make it, the better. "S" is the only consonant that can be made too plain and distinct. All of the other consonants cannot be made too forcibly or too distinct, but with "S" it is the other way,—the more indistinctly it is made, the better the singing will sound.

When singing the first sound of Z, (Z as in zone), the breath must make a hard buzzing sound. When singing the second sound of Z (z as in azure), the breath must make a soft buzzing sound.

Drill Exercise. Use the eight vowels which are described in chapter XII, and put "H" before each in the first line,—"S" before each in the second line,—the first sound of Z before each in the third line,—and the second sound of Z before each in the fourth line. Practice in this way until the Technic of the Aspirated Consonants is acquired.

Then add the following to the Speaking Exercises in chapter IX: "The Aspirated Consonants are, 'H, S, the first sound of Z, and the second sound of Z.'"

CHAPTER XIV.

THE "R's" AND THE WHISTLING CONSONANTS.

When "R" comes before a vowel it is called the "Trilled R." When "R" comes after a vowel, it is called the "Smooth R."

Rule for the Trilled R.—*The tongue must be caused to vibrate two or more times when singing this letter.*

Rule for the Smooth R.—*The tongue must move once, from the bottom to the roof of the mouth while singing this letter.*

The difference between the second sound of A, and "R" is made by moving the tongue. When singing the second sound of A the mouth is still. When singing either of the "R's" the tongue moves. Most Americans use the second sound of A where "R" belongs, but Englishmen cause the tongue to vibrate when they use the Trilled "R," or make the tongue move once from the bottom to the top of the mouth when they use the Smooth "R." There can be no objection to singers using the second sound of A where "R" belongs, if they prefer to do so,—for it makes a better singing tone than can be made with "R,"—but all singers had better acquire the Technic of the two "Rs," so that they *can* use them as Englishmen do, if they are asked to do so. The Trilled "R" must be put before the vowel, and the Smooth "R," after the vowel.

To make "W" and "Y" the mouth must be placed in nearly the position in which one places the mouth to whistle, and must then be quickly thrown open. The position for "Y" is more open than the position for "W." For want of a better name, "W" and "Y" are called "Whistling Consonants."

Drill Exercise.—Use the eight vowels which are described in Chapter XII, and put a Trilled "R" before each in the first line,—a Smooth "R" after each in the second line,—a "W" before each in the third line,—and a "Y" before each in the fourth line. Practice in this way until the Technic of these four consonants is acquired.

Then add the following to the Speaking Exercise in Chapter IX.

The "R's" are Trilled "R" and Smooth "R." The whistling consonants are "W and Y."

CHAPTER XV.

THE DIPTHONGS.

In reading books two vowels are called Dipthongs, and two consonants are called Double Consonants. In the art of singing two vowels united together are called Double Vowels, and two consonants united together are called Dipthongs.

The Dipthongs are "Sh," "Th" (soft), "Th" (hard.) "Wh" and "Ng." The "Ng" is explained in Chapter VI.

Drill Exercise. Use the eight vowels which are described in chapter XII, and put "Sh" before each in the first line—"Th" (soft) before each in the second line,—"Th" (hard) before each in the third line,—and "Wh" before each in the fourth line. Make the "Sh" as faint and indistinct as possible, but make the others as forcible and distinct as possible. Practice in this way until the Technic of these dipthongs is acquired.

Then add the following to the Speaking Exercise in Chapter IX.

"The dipthongs are 'Sh, Th, (soft), Th, (hard), Wh, and Ng.'"

CHAPTER XVI.

THE ALPHABETICAL ORDER.

If the singers have learned the foregoing chapters, and can repeat all of the letters as is required in chapter IX, they are now acquainted with the position which the mouth must be in when singing every vowel and consonant in the English language. In the foregoing chapters, however, they

have been required to practice the consonants in classes. That is, the Two lip consonants together, the Tip of the Tongue consonants together;—and so on. They should now practice the consonants in alphabetical order, so that no two of them which are next to each other will be alike. Let them take the eight vowels that are explained in chapter IV and practice them with the following consonants, using one consonant in each line.

"B, D, F, G."—"H, K, L, M.—"N, P, Trilled R, Smooth R."—"S, T, V, W."—"Y, first sound of Z, second sound of Z, and NG."—Sh, Th (soft), Th (hard), and Wh."

After practicing the eight vowels which are described in chapter IV, with the consonants in this alphabetical order, until they can place the mouth in the required position for every letter, let the singers practice these consonants in this alphabetical order, using the vowels which are described in chapter XII.

CHAPTER XVII.

LETTERS NOT RECOGNIZED IN SINGING.

It would create much confusion in fixing the positions of the mouth in the mind for all of the letters, if more than one character was used for each sound. So where two different letters denote the same sound, one of the letters is not recognized in the art of singing. The art of singing does not admit that there is such a letter as "C," because the sound which "C" denotes is denoted by "K" or "S." The art of singing does not recognize "J" or soft "G." "D" and the second sound of "Z" denote that sound. "Q" is not recognized in singing, because the sound which it denotes, is denoted by "K" and the first sound of "U." "X" is not recognized in singing, because the sound which it denotes is denoted by the second sound of "E" and "K S."

When singers see a "C" in a word they must call it K or S. When they see a "J" or a "soft G," they must call it "D and the second sound of "Z." When they see a "Q," they must call it "K and the first sound of U." When they see an "X," they must call it "the second sound of "E K S.'

CHAPTER XVIII.

ANALYZING WORDS.

Singers who have learned the seventeen chapters which precede this, are now perfectly acquainted with the position of the mouth which each vowel and consonant requires. The next, and last thing for them to acquire is the ability to use these portions of the mouth, when they sing words. To do this they will be obliged to practice in the following way, until they acquire the ability to tell what positions the mouth must be in, to form the words which they sing with the mouth in the positions which each letter in each word requires. The following are the first two lines of poetry on page 67.

O happy saints who dwell in light,
And walk with Jesus, clothed in white.

The singers must speak all together and analyze these words in some such language as this:

The vowel sound in "O" is *the first sound of O.* The vowel sound in "hap" is *the fourth sound of A.* The consonants are *H and P.* The vowel sound in "py" is *the second sound of I.* The consonant is *P.* The vowel sound in "saints" is *the first sound of A.* The consonants are *S and N T S.* The vowel sound in "who" is *the second sound of O.* The consonants are *W H.* The vowel sound in "dwell" is *the second sound of E.* The consonants are *D W and L.* The vowel sound in "in" is *the second sound of I.* The consonant is *N.* The vowel sound in "light" is *the first sound of I.* The consonants are *L and T.* The vowel sound in "and" is the *fourth sound of A.* The consonants are *N D.* The vowel sound in "walk" is *the third sound of A.* The consonants are *W and L. K.* The vowel sound in "with" is *the second sound of I.* The consonants are *W and T H hard.* The vowel sound in "Je" is *the first sound of E.* The consonant is *D and the second sound of Z.* The vowel sound in "sus" is *the second sound of U.* The consonants are *the first sound of Z and S.* The vowel sound in "clothed" is *the first sound of O.* The consonants are *K L and T H hard D.* The vowel sound in "in" is *the second sound of I.* The consonant is *N.* The vowel sound in "white" is *the first sound of I.* The consonants are *W H and T.*

The foregoing is an analysis of those two lines of poetry. It will doubtless puzzle singers at first to understand it, but they must study it until they do.

It will assist them to know that

There is never but one vowel sound in syllables. No matter how many vowel *characters* there are, there is never but one vowel *sound* in a syllable. For example, there are two vowel characters in "saints,"—"A I,"—but there is only one vowel sound, and that is the *first sound of A.*

Singers must always decide what position the mouth must be in by the way the syllable *sounds,* and not by the way it *looks.* That is, they must

decide what position the mouth must be in by their *ears* and not by their *eyes*. For example, in the word "light," the eyes say that there is a G and an H in the word, but the ears say that there is only an L, an I, and a T, in it. So the mouth must be placed in the position for the letters which the ears say are there, and not for the letters which the eyes say are there.

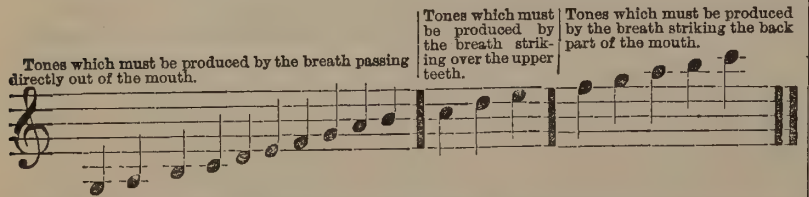
When singers speak and analyze words, they had better use the word "and" to divide the consonants that are before the vowel from those that come after the vowel, as is done in the foregoing analysis. For example in the word "saints," the consonants are said to be "S and N T S. This means that the "S" is before the vowel and that the other letters are after the vowel. In "and" the consonants are said to be "N D." This means that both of the consonants are on one side of the vowel.

After a company of singers have analyzed a verse until they all clearly understand what each vowel and consonant sound in each word is, they should then sing the verse, carefully placing the mouth in the positions which the vowels and consonants that form each word require.

A company of singers would need to analyze and sing all of fifty tunes in this way, before they would be able to skilfully form every word with the mouth in the positions which the rules for the formation of each vowel and consonant require. Although it seems to require a good deal of study and patient practice, the harmonious blending of the voices which such study and practice causes, will amply repay any company of singers for the labor and study which this Part II of the study of the cultivation of the voice requires.

PART III.

THE MANAGEMENT OF THE BREATH.


Tones which must be produced by the breath passing directly out of the mouth.
Tones which must be produced by the breath striking over the upper teeth.
Tones which must be produced by the breath striking the back part of the mouth.

Those singing tones which are produced by the breath passing directly out of the mouth are said to belong to the CHEST REGISTER.

Those singing tones which are produced by the breath striking over the upper teeth, are said to belong to the MEDIUM REGISTER.

These singing tones which are produced by the breath striking the back part of the mouth, are said to belong to the HEAD REGISTER.

Those Registers form one of the subjects mentioned at the commencement of this Study, about which teachers and authors entertain very diverse opinions. Some hold that it is important that all singers should learn to control the breath and manage these Registers of the voice, while others hold that it is of no sort of consequence how the breath is managed, and that there are no such things as Registers.

The thing which the study and practice of the Register is designed to accomplish, is to enable singers to use all of the tones which nature has given them ability to use, and those who believe in the Registers hold that all of the compass of the voice cannot be developed without studying the Registers. The teacher will have to decide whether the study of the Register will do his class any good or not. If some of the singers cannot sing as high as the music which they practice requires them to sing, it may be worth while to study the Registers. If that is not so perhaps it is not worth while to study them. The following is the way to study them. They will doubtless give many of the singers the power to sing higher than they would be able to sing if they did not study them, while perhaps they will not affect some voices at all.

When singing *the second sound of A* according to the rule, the breath passes directly out of the mouth. So singing with *the second sound of A* compels the breath to go where the Chest Register requires it to go. To develop the Chest Register, therefore, singers must practice singing the tones of the Chest Register with *the second sound of A* until they can easily cause the breath to pass directly out of the mouth, and when they get such control of it that they can make it pass directly out of the mouth whenever they wish to, they must sing words and make the breath pass directly out of the mouth on all of the sounds which belong in the Chest Register.

When singers sing the *second sound of E* according to the rule, the breath strikes over the upper teeth. So singing with the *second sound of E* compels the breath to go where the Medium Register requires it to go, and the Medium Register must be developed with the *second sound of E*, just as the Chest Register must be developed with the *second sound of A*.

When singers sing the *second sound of U* according to the rule, the breath strikes the back part of the mouth. So singing with the *second sound of U* compels the breath to go where the Head Register requires it to go, and

the Head Register must be developed with *the second sound of U* just as the Chest Register must be developed with *the second sound of A.*

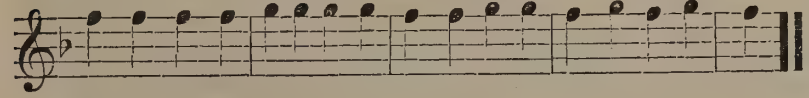
No. 1.

The above exercise contains all of the tones of the Chest Register which medium voices can sing. The difference between male and female voices can be disregarded, and all can practice this exercise with *the second sound of A*, until they can control the breath so as to make it pass directly out of the mouth. It is not considered of much use for High and Low Voices to practice the Registers, so all that is said about practicing them here, refers to the way medium voices should practice them. The different classes of voices are explained on page 28.

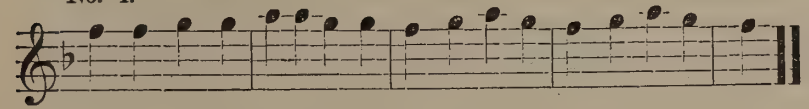
No. 2.

The small notes in the above exercise denote all of the tones of the Medium Register. The large notes are all in the Chest Register. The large notes can be practised with *the second sound of A*, and the small notes with *the second sound of E*, until the singers can control the breath when they sing the small notes, so as to make it strike over the upper teeth.

No. 3.



No. 4.



No. 5.

No. 6.

The notes in Exercise No. 3, 4, 5 and 6, denote tones that are in the Head Register. They can be practiced with *the second sound of U* until the singers can control the breath so as to make it strike on the back part of the mouth.

Most medium voices can develope the Head Register so as to be able to sing the tone that is denoted by a note on the second added line above, but it requires a long time to do it. Those who wish to do it would need to practice Exercise No. 3, a little at a time for a month, before practicing No. 4 at all. Then No. 4 a little at a time for two months before practicing No. 5 at all. Then No. 5 a little at a time for all of three months before practicing No. 6 at all. Then they would be obliged to practice No. 6 a little at a time for all of six months, before they would sing its highest sounds easily and naturally.

Deep Breathing.

If a person will stand out of doors, or where the air is pure, and inhale all of the breath his lungs can hold;—then retain it in his lungs as long as he can;—then allow it to escape as gradually as possible;—he will enlarge the capacity of his lungs and strengthen and invigorate them so as to increase the volume and quality of the singing tones which he makes, provided he does it half a dozen times a day for many weeks. Singers ought to practice such deep breathing until their lungs will hold breath enough to sing a short metre tune in Allegro time, in one breath. Say a tune like Sprague, on page 101.

Where to Breathe.

Some singers think that the instructions which this study gives about the management of the breath, relates to the places where singers should breathe when they are singing. Of course, there are no rules of that kind in any book which is written by an author who is familiar with the rules of singing. People who have been breathing every second since they were born, do not need to be told *where* to take breath. They must take breath whenever they get out. The only rule there is in the art of singing about "taking breath," is that singers must not let anybody know where they do take it while they are singing. That is, they must breathe in such a way when they are singing, that no one will know when they take breath.

THE STUDY OF THE MUSICAL WORDS OF COMMAND.

BY A. N. JOHNSON.

CHAPTER I.

THE VARIETIES OF TONE.

The human voice has the ability to speak. Most human voices have the ability to sing. It is customary to designate these two abilities by calling one the Speaking Voice, and the other the Singing Voice. When people talk, they use the Speaking Voice. When they vocalize, they use the Singing Voice. When they sing words, they use both voices.

The Speaking Voice is capable of producing soft, loud, muffled, clear, swelling, diminishing, sad, joyous, gentle, boisterous, and many other shades of tone. It is customary to call them the VARIETIES OF TONE which the voice is capable of producing.

The Singing Voice is capable of producing all of the Varieties of Tone which the Speaking Voice can produce, and many which the Speaking Voice cannot produce.

When Singers use an appropriate selection of the Varieties of Tone while they are singing a tune, they are said to sing the tune WITH EXPRESSION. When they sing a tune, and merely monotonously make the musical sounds which form the tune, without using any of the Varieties of Tone, they are said to sing the tune WITHOUT EXPRESSION. On this account the Varieties of Tone which the Singing Voice is capable of producing, are called PROPERTIES OF EXPRESSION.

NOTE TO TEACHERS.—The teacher can easily invent and ask such questions as are appended to each chapter in the first part of the book, in connection with each chapter in this study, if he thinks it a good plan to do so. The second paragraph on page 15 explains the real importance of questions.

CHAPTER II.

THE MUSICAL EFFECT.

When a public speaker addresses an audience in such a way as to secure their earnest attention, and to highly interest, and deeply affect and impress them, a SOMETHING which seems like a "magnetic circle," or something of the kind, forms around the speaker and his audience. If this "Something" *forms*, the audience listen to the speaker with sparkling eyes, animated countenances, and highly interested attention. If this "Something" *does not form*, the audience listen to the speaker with dull eyes, languid countenances, and weary yawns. A speaker can almost "feel" this "Something" when he is addressing an audience, as definitely as if it was a current of electricity. He can almost tell whether it has formed around him and his audience or not with his eyes shut, by his feelings alone. The difference between good and poor public speakers consists entirely in this "Something." Good public speakers always form it. Poor ones seldom or never do. It is the all absorbing ambition of public speakers to be able to speak to an audience in such a way as never to fail to form this "Something." If they address an audience and fail to form it, they always feel ashamed and mortified.

People speak with an apparatus in the throat and mouth which is known by the name of "the Vocal Organs." It is wonderful that a man can stand before a thousand people, and by the use of this little apparatus, hold them in entranced and breathless attention for an hour at a time! But the mere speaking of words by this vocal apparatus will not entrance an audience. It has got to be used with all of the Varieties of Tone to do that. Public speakers who always form the "Something" around themselves and their audience, are speakers who have acquired the ability to use these Varieties of Tone. Public speakers who seldom or never form the "Something" around themselves and their audience, are speakers who have not acquired the ability to use these varieties of tone. When a speaker commences a course of study to acquire this ability, he discovers that it is not the *words* of a speech which cause the "Something" to form around the speaker and his audience, but it is the Varieties of Tone which the voice is capable of producing. If a man should make an address to an audience in a monotonous, parrot like voice, without any Varieties of Tone, the audience would feel no interest in the address. If another man should speak exactly the same words to exactly the same audience, and employ all appropriate Varieties of Tone, the audience would be highly interested in the address. It would not be the *words* that would make the difference in the interest the audience would take in the address, because the words would be alike both times, — but it would be the Varieties of Tone which the voice is capable of producing. Public speakers who can employ all of the Varieties of Tone which the voice is capable of producing, never fail to form the "Something." Those who cannot, almost always do.

NOTE.—There is nothing in the whole science of music which it is so important that singers should definitely understand and clearly appreciate, as the subject of MUSICAL EFFECT. As the principle on which the voice produces the MUSICAL EFFECT in singing is the same as that on which it produces the "Something" in speaking, it is very important that singers should clearly understand the foregoing part of this chapter before attending to the following part. Let them, therefore, carefully meditate upon and consider the foregoing part, until they are sure that they understand and appreciate it, before they attend to the remaining part.

People sing with the same vocal apparatus that they speak with. Consequently all of the effects and impressions which are made upon an audience by the speaking voice are made upon an audience by the singing voice. Therefore, to interest, impress, and affect an audience, singers must sing tunes in accordance with the same principles on which speakers make addresses. Every thing that is true about what the speaking voice must do in order to interest, affect, and impress an audience, is also true about what the singing voice must do in order to interest, affect, and impress an audience.

So, when a company of singers sing to an audience in such a way as to secure their earnest attention, and to highly interest and deeply affect and impress them, a "Something" which seems like a "magnetic circle," or something of this kind, forms around the company of singers and the audience, exactly as it does around a speaker and his audience.

The "magnetic circle," (or whatever it is), which this chapter calls a "Something," when produced by the speaking voice, is called the MUSICAL EFFECT when produced by the singing voice. Every thing that is true about the "Something" which speaking voices can form is also true about the MUSICAL EFFECT which singing voices can form.

Therefore, if the MUSICAL EFFECT *forms* around a company of singers and an audience who listen to them, the audience listen to the singers with sparkling eyes, animated countenances, and highly interested attention. If it *does not form*, the audience listen to the singers with dull eyes, languid countenances, and weary yawns. A company of singers can almost "feel" the MUSICAL EFFECT when they are singing to an audience, as definitely as if it was a current of electricity. They can almost tell whether it has formed around them and the audience or not with their eyes shut, by their feelings alone. The difference between a good and a poor company of singers consists entirely in this MUSICAL EFFECT. A company of singers who can sing a tune to an audience and form the MUSICAL EFFECT, is a good company of singers. A company of singers who cannot, is a good for nothing company of singers. As it is the all absorbing ambition of speakers to be able to speak to an audience in such a way as never to fail to form the "Something" around themselves and their audience, and they omit no effort to acquire the ability to do it, so it must be the all absorbing ambition of a company of singers to be able to sing in such a way as never to fail to form the MUSICAL EFFECT around themselves and their audience, and they must be willing to make every effort to acquire the ability to do it. As speakers feel mortified and ashamed when they address an audience and fail to form the "Something," so a company of singers must cultivate the habit of always feeling mortified and ashamed whenever they sing a tune to an audience, and fail to form the MUSICAL EFFECT.

When singers sing a tune in such a way as to form the MUSICAL EFFECT around themselves and an audience, they sing it perfectly. There is no other way to prove whether a tune is sung perfectly or not, than to note the effect which its performance produces on an audience. For this reason, the rules and principles in the science of music which relate to the performance of music, all refer to the way a tune must be sung in order to form the MUSICAL EFFECT around those who sing and those who listen. The rules and principles of music do not say any thing about what must be done in order to sing a tune in such a way as to interest and delight the *singers*. The instructions which they give all refer to what must be done in order to sing a tune in such a way as to interest and delight the *listeners*. This is either,—because if a singer wishes to sing to please himself, without any reference to the effect which his singing produces on other people, it is no matter how he sings, and it is not considered necessary that he should have any rules and principles to govern his singing;—or else,—because if he sings in such a way as to form the MUSICAL EFFECT around himself and those who listen to him, he will derive the greatest enjoyment from his own singing that it is possible to derive from it. Whatever the cause is, the rules and principles of the science of music do not give any instruction about how to sing to please the *singers*, but refer exclusively to the way to sing to please the *listeners*, and singers must keep that fact in mind in order to clearly understand the instructions which the rules and principles of the science of music give in reference to the way tunes ought to be performed.

It would not prove that a speaker possesses the ability to hold the earnest attention of an audience, for him to speak to them for two or three minutes and hold their attention during that time. He must be able to hold their attention in an address an hour long. It would not prove that a company of singers possess the ability to hold the attention of an audience, for them to sing one tune and hold their attention during the two or three minutes that it takes to sing one tune. They must be able to sing a succession of tunes and hold the interested attention of an audience for a couple of hours, and no company of singers should feel satisfied with their acquirements in the art of singing, until they understand everything that exercises any influence in forming the Musical Effect well enough to hold the interested attention of an audience for a couple of hours.

When speakers investigate the causes which form the "Something," they discover that it is not the *words*, but the Varieties of Tone. That is, if a

speaker should address an audience for an hour, in a monotonous, parrot-like tone of voice, without any Varieties of tone, they would not take any interest in listening to him. If he should change the *words*, and address them again for an hour, with entirely different *words*, but in the same monotonous, parrot-like manner, the audience would not take any more interest in listening to the second address than they did in listening to the first. But if he should speak the words of the first address to them again, using all possible Varieties of Tone instead of speaking them in a monotonous, parrot-like manner, the audience would listen to him with earnest attention. This proves that it is not the *words* of an address which form the "Something," but that it is the Varieties of Tone. Likewise, when singers investigate the causes which form the MUSICAL EFFECT, they discover that it is not the *tunes*, but the Properties of Expression. That is, if a company of singers should sing a succession of tunes to an audience for a couple of hours, merely producing the musical sounds which form the tunes, in a monotonous, parrot-like manner, without any Properties of Expression, the audience would not take any interest in listening to the singing, but would consider it a tiresome, insipid, uninteresting performance. If the singers should give another performance to the same audience, and, aware that the first one was tiresome, insipid, and uninteresting, should try to improve it by changing all of the *tunes*, and having the second performance consist of entirely different *tunes* from those which were sung at the first performance, but should sing the tunes at the second performance just as they sung the tunes at the first performance,—in a monotonous, parrot-like manner, without any Properties of Expression,—the audience would not take any more interest in the second performance than they did in the first. They would consider it exactly the same tiresome, insipid, uninteresting affair. But if the singers should sing the same tunes that they sang at the first performance to the same audience again, using all possible Properties of Expression instead of singing them in a monotonous, parrot-like manner, the audience would listen to them with delighted attention, and would greatly enjoy listening to the singing, instead of considering it tiresome, insipid, and uninteresting. This proves that it is not the *tunes* that form the MUSICAL EFFECT around a company of singers and the audience who listen to them, but that it is the Properties of Expression.

NOTE.—Let the singers now carefully meditate upon and consider all that is said in this chapter about the MUSICAL EFFECT, just as the other note in this chapter advises them to meditate upon and consider all that is said about the "Something." No one can possibly become a good singer until he comprehends and appreciates all that relates to the MUSICAL EFFECT. So singers should not discontinue meditating upon, and considering the instructions of this chapter until they are confident that they fully appreciate the nature and the importance of the MUSICAL EFFECT.

CHAPTER III.

THE FIRST PROCESS.

When a student in an academy or college prepares a piece to speak at a public exhibition, he does several different things to it. He may be said to carry the piece through several different *processes of preparation*. The *First Process* is to *learn* the piece. The *Second Process* is to put appropriate emphasis into it. The *Third Process* is to put the rising and falling inflexions into it. The *other processes* are to put the other appropriate Varieties of Tone into it.

As everything that is true about the Varieties of Tone which the speaking voice can produce, is also true about the Properties of Expression which the singing voice can produce, it may be said that when a company of singers prepare a piece to sing at a public performance, they carry the tune through different *processes of preparation*, and that the *First Process* is to *learn* the tune, while the *Second Process*, *Third Process*, and the *other Processes*, are to put the Properties of Expression into it.

The FIRST PROCESS is to *learn* the tune.

This First Process, consequently, forms a sort of a branch of musical study alone by itself, which requires singers to *learn*, and become familiar and perfectly well acquainted with a tune, but does not require them to put any Properties of Expression into it, do any of the things to it which cause a tune to form the Musical Effect, or pay any attention to any of the things which singers have to attend to in order to sing a tune perfectly. When singers are told to practice a tune until they get it through the First Process, they are only required to practice it until they get it into such a state, that it can be said that they have *learned* the tune,—that they all *know* that tune,—and that every singer, so to speak, has got that tune "at his tongue's end."

The first thing singers have to do to a tune is to carry it through the First Process. It is necessary, therefore, that they should understand and appreciate the principles of the First Process. These can best be understood by comparing the principles of carrying a tune through the First Process, with the principles of carrying a piece to speak through the First Process, for these two things are exactly alike in principle.

When a speaker *learns* his piece, he gabbles and mumbles it, over and over, over and over, until he gets it learned. He does not take any pains with his speaking, does not put any of the Varieties of Tone into it, or do any of the things to it which he will have to do when he speaks it before an audience, but merely makes himself familiar with it, in the most convenient and least fatiguing way that he can.

So a company of singers may sing a tune, over and over, over and over in

the most convenient and least fatiguing way that they can, until they get it learned. They need not put any properties of Expression into it, and they need not take any pains to do any of the things to it which they will have to do when they sing it before an audience, but merely make themselves perfectly familiar with the tune in the easiest way that they can. They need not hesitate to disregard any of the rules that have to be observed in order to sing a tune perfectly, if they can get the tune through the First Process more easily or with less fatigue by disregarding them. It is no matter how much the singers are prompted, pulled along, and otherwise aided *while they are learning* a tune, but they must not consider the tune as *learned*, (or through the First Process), until every member of the company of singers can sing it independently and easily, without the least need of prompting from the conductor, aid from the instrument, or help from the experienced singers.

A speaker can get his piece through the first Process in these three ways. He can have it so that in order to repeat the words he will have to be prompted and reminded of a word, every sentence or two. This might be called getting his piece CRUDELY through the First Process. He can have it so that he can repeat every word without any prompting, but with so much hesitation that it will sound as if it was "as much as ever" that he succeeded in getting through with it. This might be called getting his piece BARELY through the First Process. Or he can have his piece so well learned that he can speak the words that form it as unhesitatingly, glibly, naturally, and fluently, as people speak words in social conversation. This might be called getting his piece FLUENTLY through the First Process.

CRUDELY through the First Process.

BARELY through the First Process.

FLUENTLY through the First Process.

These are three very good expressions to denote different ways of getting a tune through the First Process.

When a company of singers sing a tune in such a way that the conductor has to prompt them, the instrument pull them along, and the experienced singers help the inexperienced, or they would not be able to get through with the tune, they may be said to have got the tune CRUDELY *through the First Process.*

When a company of singers sing a tune without any aid from the conductor or instrument, and without the inexperienced singers leaning on the experienced singers, but yet in such a way as to show that it is hard work for them to sing it, and that they are so little acquainted with the tune that it is as "much as ever" that they can get through with it, they may be said to have got the tune BARELY *through the First Process.*

When a company of singers sing a tune without the least hesitation, without the least prompting, without the least leaning upon the instrument or the experienced singers,—and not only this, but with the same readiness, ease, and fluency, that a first class extemporary speaker speaks the words of his speech, they may be said to have got the tune FLUENTLY *through the First Process.*

The following incidental remarks may be made about the Processes.

The First Process will never form the Musical Effect! No matter how readily, thoroughly, and easily a company of singers can sing a tune, it will not form the Musical Effect, unless they do something more to it than to carry it through the First Process. This can be understood by noticing the same principle in speaking. No matter how glibly and fluently a speaker can mumble off the words of his piece, it will not form the "something" around the speaker and his audience until he is able to do something more to it than to fluently repeat the words.

Although the First Process will not form the Musical Effect, *it is impossible to form the Musical Effect without the First Process.*

That is, a company of singers cannot form the Musical Effect around themselves and an audience when they sing a tune, unless they have *learned* the tune. Not only this, but no company of singers can form the Musical Effect unless they have carried the tune which they sing, *Fluently* through the First Process. They cannot form the Musical Effect with a tune which they have only *Crudely* or *Barely* got through the First Process, no matter how many other things they do to it. If they should put every appropriate Property of Expression into the tune, the Musical Effect would not form, unless they had got the tune *Fluently* through the First Process.

It is customary to call *learning* a tune "carrying a tune through the First Process," but it is not customary to call putting the Properties of Expression into a tune, carrying a tune through the Second Process, Third Process, and so on. The reason for this is, because if the other processes were thus numbered, there are so many of them that it would be necessary to talk about fifty or sixty different processes, and no singers could remember so many. So the First Process is the only process that is spoken about by its "number." The other processes are explained in the Catalogue of the Musical Words of Command at the end of Chapter IX.

Each process is there designated by a word or a phrase which is called a "Musical Word of Command," instead of a "process" with a number affixed

to it. This word of command suggests to every singer what the process is, and he can readily remember it. For example, the first word of command "*Geometrical Progression*" is a process which requires the singers to sing four verses in a peculiar way. It *might* be called the Second Process, but if it was, the last word of command in the Catalogue, "*With the Sombre Quality of Voice*," would have to be called the Seventy Eighth Process. No singers could remember so many Processes. But the phrase "Geometrical Progression" suggests what the Process is, and so do all of the other words of command, which makes it easy for singers to remember them. Every Musical Word of Command, therefore, is a Process through which singers can carry the performance of a tune, and the more appropriate words of command (that is, the more Processes) the company of singers carry a tune through, the better it will sound, and the more chance it will have of forming the Musical Effect.

The Study of the Art of Reading Music teaches learners how to carry tunes through the First Process, but it does not tell learners anything about how to carry tunes through the other Processes. The Study of the Musical Words of Command teaches learners how to carry tunes through the other Processes, but it does not tell learners anything about how to carry a tune through the First Process.

The quickest way to carry tunes through the First Process, is to be able to sing by note. This is not the only way, however, and it is no better than any of the other ways, but it is much the *quickest* way. Those who have studied the Art of Reading Music and learned to sing by note, will, of course, carry tunes through the First Process by being "guided by the notes." Those who cannot be thus "guided by the notes," must carry tunes through the First Process, by imitating those who can sing them, or by imitating the instrument. Provided the singers learn a tune thoroughly, though, it is of no sort of consequence *how* they learn it. That is, provided a company of singers get a tune Fluently through the First Process, it is of no consequence *how* they do it.

CHAPTER IV.

THE SUPERVISION OF THE MIND.

If a conductor should tell a company of singers to sing the third line of a piece *Piano*, the seventh line *Crescendo*, the tenth line *Forte*, and the fifteenth line *Diminuendo*,—the singers could do it in two different ways. One way would be to mark the lines with a pencil. This way is called *Singing under the Supervision of the Eye*. The other way would be to REMEMBER the way each of the lines must be sung. This way is called *Singing under the Supervision of the Mind*.

When the ears of singers become accustomed to noticing all the shades and qualities of tone which the voice can produce, they will notice a great difference in the quality of the musical sounds which singers produce when they sing in these two ways. When they sing by the aid of pencil marks, or under the supervision of the eye in any way, without their memories having anything to do with their singing, their singing sounds mechanical, "wooden," and like mere "machine singing." When they sing under the supervision of the mind and memory, without any reliance on marks or prompting of any kind, their singing sounds like singing produced by a living soul, instead of an inanimate machine.

Singers must beware of relying on pencil marks or promptings of any kind, and must carefully avoid contracting the habit of singing under the supervision of the eye, but must form the habit of relying on the memory, and of singing wholly under the supervision of the mind. The musical sounds which singers produce when they sing under the supervision of the eye, are too wooden and tame to be good for anything.

People may excel in one branch of music and know nothing about the other branches. For example, a person may excel as a piano player and know nothing about singing; or may excel as a violinist and know nothing about the piano. Learners must beware of being influenced by people who know nothing about the branch of music the learners are studying, because such people happen to excel in some other branch of music.

Some persons excel as composers but know nothing about singing. Composers who understand all about the way a company of singers must sing, never print words to their tunes to tell the singers where to sing soft, loud, and so on, because they know it would cause the singers to form the habit of singing under the supervision of the eye. Those composers who print such words to their tunes are those, who, although they may excel as composers, do not understand what a company of singers are obliged to do in order to form the Musical Effect. Besides, no one *can* tell where a company of singers must sing soft, loud, and so on, except their conductor;—because it depends upon how many singers there are in the company;—whether soft or loud voices predominate;—whether most of the singers are skilful or unskilful;—whether they are singing in a small or large room;—whether the room they are singing in is good or bad for sound;—whether the singers' voices are in a good or bad condition; and all such things. No one can tell what properties of Expression must be put into a tune to cause

it to form the Musical effect, unless he knows all of these things. Of course, no one knows these things except the company of singers who are to sing the tune. Therefore their conductor is the only one who can possibly tell what Properties of Expression will cause the company of singers to form the Musical Effect.

The author of this book understands the things which a company of singers must do in order to form the Musical Effect, and knows that no one can tell what things to do, except their conductor. So no words are printed to the tunes in this book to tell singers where to sing soft, loud, or in any other way. It is left for the conductor to tell the company of singers that. It is also left for the company of singers to REMEMBER what passages the conductor tells them to sing soft, loud, or in any other way, and to sing those passages under the supervision of the mind, and not by the aid of either printed or pencilled words, nor by any kind of prompting, or any species of supervision of the eye, because it cannot form the Musical Effect to do those things under the supervision of the eye, or to do them with the aid of any kind of prompting. All such things must be done under the supervision of the mind and memory, or there is not the ghost of a chance that the Musical Effect will form.

But many authors of very good tunes do not know any thing about what a company of singers is obliged to do in order to form the Musical Effect, and are not aware that singing soft or loud in compliance with a printed word, under the supervision of the eye, cannot improve the effect of a tune,—nor are they aware of the annoyance that it is to singers to have words telling them to sing soft or loud printed to a tune, when the conductor does not wish them to sing so;—or of the bad habit such words printed to a tune form in singers of singing under the supervision of the eye instead of the mind and memory. So such authors undertake to tell companies of singers what Properties of Expression to use, and print words denoting the Properties of Expression to their tunes. It is hardly ever the case that these Properties of Expression improve the effect;—for, unless when the composer wrote the words, he happened to have exactly such a company of singers, and exactly such circumstances, in his "mind's eye," as those which are performing or accompanying the performance of the tune, it is not possible that these printed words should improve the effect.

When a company of singers, therefore, are singing a tune whose author has undertaken to tell where to sing soft, loud, and so on, by printing words to that effect to the tune, the singers should adopt the plan of wholly disregarding all such words, and treat them as if they were not there. They should only sing soft, loud, and so on, where their conductor tells them to, and do that under the supervision of the mind and memory, without allowing the eyes to have any thing to do with telling them when to sing soft, loud, or where to use any other Property of Expression.

Composers who *do* know all about what a company of singers must do to form the Musical Effect, sometimes print words which denote Properties of Expression to a tune. They do not mean by them, though, that the company of singers *must* do the things which those words denote, because they know that a company of singers must not do any thing of the kind unless their conductor tells them to, but they mean them as *suggestions;* that is, they mean to say to the conductor, "I venture to suggest that you use these Properties of Expression when your company of singers is singing this tune, if the company of singers and the attending circumstances are such that these printed Properties of Expression will improve the effect." A word of this kind is printed at the beginning of most of the tunes and pieces in this book. The word does not mean, though, that the singers *must* sing the tune *Allegro*, *Andante*, or whatever the word is. It is only such a suggestion.

CHAPTER V.

TECHNIC.

Acquiring the ability to do a thing in music is called acquiring the TECHNIC of the thing. When a singer or player says that he *has* acquired the Technic of a thing, he means that he has practiced the thing until he has got so that he *can* do it. When a singer or player says that he has not acquired the Technic of a thing, he means that he has *not* practiced the thing enough to have got so that he can do it. The only way the Technic of any thing can be acquired, is to practice the thing in the way that is explained on page 7, until its Technic *is* acquired. When an Instruction Book tells learners to acquire the Technic of a thing, it means that they must practice the thing, over and over, until they acquire the ability to do it.

CHAPTER VI.

DRILL EXERCISES.

When instrumental players wish to acquire the ability to play a succession of notes which they find they have not got the ability to play, they select an exercise or tune which contains the succession of notes. They call this exercise or tune, a DRILL EXERCISE, for imparting to them the ability to

play the succession of notes. They then practice this Drill Exercise, a little every day, day after day, until, finally, they acquire the Technic of the succession of notes. The ability to do what each Musical Word of Command requires to be done, must be acquired through the medium of Drill Exercises, on the same plan. A tune must be selected in which the word of command that is to be learned can be appropriately obeyed. This tune must then be used as a Drill Exercise, and the learners must practice the tune, a little every day, day after day,—or a little at every session of the class,—session after session,—obeying the word of command every time the tune is sung, until, finally, the Technic of that Musical Word of Command is acquired.

CHAPTER VII.

Discipline.

No *company* of people can do things together, without going through a system of some kind of tactics that will methodically discipline and train them. Companies of singers, must have such methodical training and discipline, or it will not be possible for their singing to be good for anything.

The best trained and disciplined *companies* of people in the world, are thoroughly trained and disciplined companies of soldiers. Therefore, the nearer any other kind of a company comes to doing whatever they have to do, in the same manner that a company of soldiers do whatever they have to do, the better whatever they undertake to do will be done. So a *company* of singers, to be able to sing so that their singing will be good for anything, must act when they are practicing as a finely trained company of soldiers act when they are on parade.

Whatever a company of soldiers do, they do exactly together and exactly alike, whenever the commanding officer gives the word of command. Whenever the conductor gives a word of command, the company of singers must obey it with the same precision and promptness that a company of soldiers do.

Every member of a company of soldiers obeys the word of command. That is, when the officer gives such a word of command as "shoulder arms" *every* member of the company places his gun on his right shoulder in the same manner and at the same moment. No member of the company leans on his gun and neglects to obey the word of command through negligence, or because he does not happen to feel like shouldering arms, but *every* member of the company instantly obeys the word of command whether he feels like it or not. A company of soldiers would not be good for anything if they did not do things in this way. A company of singers will not sing so that their singing will be good for anything, unless they do everything in the same precise, prompt manner.

No member of a company of singers must do anything while the company is singing, that it would do any harm for all of the rest of the company to do, and no member of the company must omit to do what it would do any harm for all of the rest of the company to omit to do, but every member of a company of singers must perform everything exactly in the same manner and exactly at the same time, just as every member of a company of soldiers does. If any member of a company of singers goes to the stove at a time when it would do any harm for all of the other members to go to the stove; fails to sing at a time when all of the other singers are singing; does not rise when all of the other singers rise; or does anything differently from the way all of the other members are doing, the singing of that company of singers can never be good for anything.

The best trained soldiers in America are the West Point cadets. Besides their military exercises, these cadets study all of the branches that are studied in colleges. When they go to their history, grammar, mathematics, and all other recitations;—when they go and come from their meals; and whatever they do; they fall in, march, wheel, keep step, break ranks, and do everything in obedience to words of command, with the same exact precision and promptness that they obey words of command when on military parade. They do in this way, because it is found that being thus precise and prompt in every movement they make, however unimportant the movement is, makes it certain that they will perform all important movements with promptness and precision.

A company of singers who drill upon and learn to execute all of the Musical Words of Command, will become disciplined and able to do all that a company of singers have to do, with the ordinary precision and promptness of a well trained company of soldiers. Experience proves that a company of singers that is not thus disciplined never can sing well. To become thus thoroughly disciplined all that a company of singers needs to do, is to patiently study and drill upon the Musical Words of Command until they have acquired the Technic of each one of them.

These Musical Words of Command require singers to do as the West Point Cadets do, and perform even unimportant things in obedience to words of command, on the principle that a company of persons must do unimportant things in a precise, prompt manner, if they wish to make it certain that they will do the important ones in a precise and prompt manner, for a company cannot safely do one part of their exercises in a loose

and slovenly manner, without being in danger of doing all of them in a loose and slovenly manner.

CHAPTER VIII.

THE MAGNETIC CIRCLE.

The all important thing for a company of singers to acquire the ability to do, is to be able to form the Musical Effect which is described in chapter II. To this all of their efforts should tend, and they should never be satisfied with their acquirements in the art of singing until they find themselves able to sing and form this Musical Effect. When a company of singers form the Musical Effect, their singing is perfect, and it takes hold of the feelings, and affects and impresses the hearts and souls of both singers and listeners. When they do not form it, their singing is worthless, and it sounds to people who hear it "Like tinkling brass, an empty sound,"—as the poet expresses it.

In the study and practice of singing, therefore, it is necessary to talk a good deal about the Musical Effect, and it is quite a convenience to use figurative language when talking about it, like the mode of speaking which is referred to in the last paragraph on page 11.

The magnetic circle, or whatever it is that forms the Musical Effect, *acts* a good deal like a soap bubble. It is quite a convenient mode of talking about it to speak of it as if it *looks* like a soap bubble. Let it be imagined that when the Musical Effect forms around a company of singers and the audience, it can be visibly seen, looking as if a mammoth soap-bubble had formed around both singers and audience. Then imagine that when the singers sing well enough to form the Musical Effect, this soap bubble can be seen around them and the audience, and that when they do not sing well enough, it cannot be seen around them. This fancy will make a tangible and quite convenient way of talking about this subtle thing, which musical people call "the Musical Effect."

A soap bubble, floating in the air and reflecting all surrounding objects upon its surface, is a beautiful object. The Musical Effect is equally beautiful. The Musical Effect is only apparent to the ear, while the soap bubble is only apparent to the eye. They *act* alike, although one can be seen and the other cannot. Prick a soap bubble with a needle, or let it come in contact with the smallest thing, and it will instantly disappear. Let the Musical effect be formed, and after it has formed let one singer out of the whole company make a mistake; let a door slam, a book fall, the instrument squeak, or any other similar little thing happen, and the Musical Effect will instantly disappear as suddenly, and from as insignificant a cause as a soap bubble will. When one is trying to form a soap bubble, the smallest thing will prevent its forming. When singers are trying to form the Musical Effect, equally small and insignificant things will keep it from forming.

It is the things which in this book are called "the Musical Words of Command" which alone can form this soap bubble. A company of singers who cannot do the things which the Musical Words of command denote, cannot possibly form it, (unless they form it by accident,) for it is only those things that *can* form it. But *which* of the Musical Words of Command *will* form it, no one can tell, except (as is explained in Chapter IV.) the conductor of a company of singers,—and he often cannot decide which words of command *will* form it, until he has tried many experiments with them.

But although it is not possible to tell with certainty what *will* form the soap bubble, (any further than that a selection of words of command will form it, and the conductor must try experiments with them until he can select the right ones,) it is possible to tell of some things that certainly will *not* form it.

A tune that is only carried through the First Process, will never form the soap bubble. It has got to be carried through other Processes in addition to the First Process before it will form the soap bubble.

A tune that is not carried through the First Process, will not form the soap bubble. No matter how many other Processes it is carried through, the soap bubble will not form unless it is carried through the First Process.

A tune will never form the soap bubble unless it is Fluently carried through the First Process. The soap bubble will never form on a tune that is Crudely or Barely carried through the First Process.

A tune will never form the soap bubble unless every singer who sings the tune delivers the Tone According to Rule. If any singer sings in an embarrassed, muffled, or timid manner, the soap bubble will not form.

No Musical Words of Command will form the soap bubble, unless *every one* of the company of singers has acquired the Technic of the Words of Command that are used in the tune, nor if even *one* singer fails to perfectly execute the word of command which the conductor gives. If every singer does not sing the first note of the tune, but some of them come tumbling in on the second, third, or other notes, the soap bubble will not form. Neither will it form if any of the singers omit singing any of the sounds that form the tune. Every note from first to last must be sung perfectly, or the soap bubble will not form.

If, a company of singers when they sing to an audience do not do everything in the orderly, precise manner that is explained in Chapter VII., the soap bubble will refuse to form, even if their actual singing is perfect.

If while the audience are looking at a company of singers they all find the page, by clawing over the leaves of their books in a disorderly manner, it is very likely to offend the sense of order in the minds of the audience to such an extent as to seemingly irritate them, and throw them into a sort of "non-receptive" state of mind, so that the soap bubble will not form around them, even if the *singing* is good. The same result often follows the rising of a company of singers, when, instead of rising exactly together, they lazily and awkwardly rise one after the other. A solo singer standing on one side of the stage when he evidently ought to stand in the centre,—and other equally little things, often prevent the soap bubble from forming;—much as if while the audience are wondering why the singer does not stand in the centre of the stage, (where a regard for the orderly appearance of things makes it evident he ought to stand,) the time passes away when the soap bubble might have been formed.

Many other equally small and insignificent things, will prevent the soap bubble from forming, or instantly destroy it after it has formed,—but these will suffice for examples.

Perhaps it will dispose of the whole subject to say that a company of singers cannot cause the singing of a tune to form the soap bubble, unless *every* member sings *every* musical sound that forms the tune, *perfectly*, and does *everything* connected with the performance with military order and precision.

In a long public performance, MONOTONY will often cause tunes to fail to form the soap bubble, even when the tunes are *sung* absolutely perfectly. It should be the aim and ambition of a company of singers to cause an audience to listen to them from the beginning to the end of a public performance, with sparkling eyes and animated countenances, and not to weary or tire them. This they will do if they can form the soap bubble around the singers and the audience *in every tune.* To avoid Monotony in such a performance, those Musical Words of Command which requires the singers to rise and sit in different ways, should be used in such a way as to cause every tune to be sung in some different way from any other tune, as far as it is possible to do so. The trifling variety that is produced by some little change in rising or sitting often destroys Monotony, and keeps the soap bubble around the singers and the audience, when otherwise, mere Monotony will cause it to refuse to form, even when the actual singing is very fine.

CHAPTER IX.

THE WAY TO STUDY THIS STUDY.

Chapter III, explains that a tune must first be carried through the First Process. It shows that after a tune *is* Fluently carried through the First Process, its performance is worthless. That is, no matter how fluently and readily a company of singers sing a tune, as long as they do nothing more to it than merely to produce the musical sounds that form the tune, the singing touches no one's heart, takes hold of no one's feelings, and moves no one's emotions. It is merely wooden, machine singing, without any soul or feeling in it. It is just like a speech in which the words are monotonously gabbled over, without a single variety of tone. Before the singing of a tune can touch any one's heart, or take hold of any one's feelings, it has got to be carried through other Processes besides the First Process. These other Processes, as is explained in chapter III, are called MUSICAL WORDS OF COMMAND.

They are called by this name for this reason. Not one of these other Processes will improve the performance of a tune, unless *every member* of a company of singers performs the process with the same promptness and precision that every member of a company of soldiers obeys a military word of command. But one way has ever been discovered in which a *company* of persons *can* perform things alike and together, and that is for one person to give a word of command, and for all of the members of the company to promptly obey it, and do what the word of command requires, *exactly alike*, and *exactly together.* As every Process except the First Process, requires that every member of a company of singers shall do what the Process requires, exactly alike and exactly together;—instead of being called "Second Process," "Third Process," and so on, all of the Processes except the First Process, are called "Musical Words of Command," as is explained in chapter III. So the way that all of the Processes, except the First Process, must be used, is this. The conductor must give the words of command which will let the singers know what processes he wants the tune carried through, and *every* singer must obey them with promptness and precision.

But *every member* of a company of singers *cannot* promptly and implicitly obey a Musical Word of Command, until *every member* of that company of singers has acquired the Technic of that Musical Word of Command. So the question arises, how *can* a company of singers so acquire the

Technic of a Musical Word of Command, as to make it *certain* that *every* member *will* obey it, as soldiers obey military words of command?

The answer to this question is, as follows: The company of singers must take each Musical Word of Command, alone by itself. They must select an appropriate tune for a drill exercise for that word of command. They must then practice that drill exercise, in the way which is explained in chapter VI, until *every* member of the company of singers acquires the Technic of that Musical Word of Command in the way that is explained in chapter V.

Take notice that the Musical Words of Command must be *learned* by a company of singers *one at a time*. They must not commence learning the second one which they undertake to learn until it is certain that *every* member of the company fully understands and appreciates all there is to be understood and appreciated about the first one that they undertake to learn, and they must not commence the study of any word of command, until every singer understands all about all that have already been studied. But this does not mean that the Technic of a Musical Word of Command must be *fully acquired* by all of the company of singers, before another word of command is studied. It only means that the singers must clearly *understand* all about a word of command before they commence learning another one. Chapter VI teaches that a word of command must be practiced a little at a time, day after day, or session after session, until its Technic is acquired by every singer. It is no matter how many words of command are *practiced* during a session, if the singers *understand* all about them, but they must not be asked to *learn* any one which they do not understand, until they clearly comprehend every thing about all that they have already studied.

The CATALOGUE which is printed next to this chapter, gives the names of all of the Musical Words of Command which a company of singers need to learn, and explains what each one means.

It is of no consequence which one of these Musical Words of Command a company of singers learn first, nor which one next. Any one in the Catalogue can be selected for them to study first, and when they have learned it, any other one can be selected to be learned next. Or the first one in the Catalogue can be learned first, the next one next, and so on. It is not of the least importance what order they are learned in.

The singers must not stop practising the Drill Exercise which is to cause them to acquire the Technic of a Musical Word of Command, until they can do the thing, easily and naturally, which that word of command tells them to do. They must, also, be certain that they understand exactly what the word of command tells them to do, and be sure that they learn to do it without any variation from its meaning. For example, the first one in the Catalogue tells singers to sing four verses, each with a different degree of power. To obey that word of command, not one member of the company of singers must allow one sound from the beginning to the end of a verse to vary the smallest shade, from the degree of power which that word of command requires in that verse. All other words of command must be developed with the same exactness and care.

When a company of singers have mastered all of the Musical Words of Command, they have accomplished these two things. They can produce every Property of Expression, and they can make every movement which a company of singers have to make, with the precision and promptness with which a company of soldiers make their movements. So a part of the words of command in the Catalogue require singers to get so that they can produce Properties of Expression exactly alike and exactly together, and a part of them require them to get so that they can rise, sit, and make other movements in an orderly manner, and with military promptness and precision; some of these things being like those that the West Point cadets do in obedience to words of command; of no great importance in themselves, but having something to do with causing singers to form the habit of doing *everything* with promptness and precision.

The voices of singers when in their ordinary condition, are about as wild as unbroken colts, and often as little under the control of the singer as an unbroken colt is under the control of his driver. The practice of the Musical Words of Command disciplines and cultivates the voices of the singers, and brings them under control, so that being able to do what the Musical Words of Command require singers to do, not only enables a company of singers to do what their conductor asks them to do, but it brings each singer's voice under his own control, so that it will do what he wants it to, and will not do what he does not want it to.

Every Musical Word of Command adds to the skill of a company of singers. If they acquire the Technic of only one Musical Word of Command, they will be a more skilful company of singers than they would be if they did not acquire it. There is never time in a singing school for beginners to accomplish much more than learning to sing by note, but even in such a school, the teacher should select a few words of command out of the Catalogue, and have the scholars learn to obey them, for they will produce order and discipline in the singing school, and cause beginners to

realize that singers have to learn all of the Musical Words of Command before they can become perfect singers. It requires a long time for a company of singers to acquire the Technic of all of the Musical Words of Command in the Catalogue. If they do not meet for practice oftener than once a week, it will require more than a year. But as the Musical Words of Command must be learned one at a time, and every one that *is* learned will increase the skill of the company of singers, the better way is, to be in no hurry about learning the entire Catalogue, but let the company of singers leisurely acquire the Technic of them, one at a time, during their other practice, until they, finally, learn them all.

It will be well for singers to take notice that the Study of the Art of Reading Music teaches nothing more than how to carry a tune through the First Process, while the Study of the Musical Words of Command teaches how to carry tunes through all of the Processes. So the Study of the Art of Reading Music teaches almost nothing about the art of singing, while the Study of the Musical Words of Command teaches almost every thing about it. Therefore, no one can be a thoroughly educated singer, until he has acquired the Technic of all of the Musical Words of Command that are contained in the Catalogue.

Singers should also take notice that the answer to every question that can be asked about what must be done to cause a company of singers to produce good singing, is,—"teach them to acquire the Technic of the Musical Words of Command." As soon as a company of singers thoroughly acquire the Technic of even half of the Musical Words of Command in the Catalogue, they will sing in such a way as to interest, delight, impress and affect, all who sing and all who listen to their singing. Every singer, therefore, should be willing to patiently drill upon each word of command until he acquires its Technic, just as piano and other instrumental players patiently practice their drill exercises until they acquire the Technic of every movement their fingers have to execute,—for it is of far greater importance to excel in the study of the Musical Words of Command, than to excel in any other study which a company of singers have to learn.

When a company of singers succeed in singing a tune in such a way as to form the soap bubble spoken of in chapter VIII, they always do it by doing *some* of the things to the tune which the Musical Words of Command require singers to do. Even a very skillful conductor cannot always decide *which* Musical Words of Command will cause the tune to form the soap bubble. It is certain, however, that *some* of those in the Catalogue will, although even experienced conductors often have to try many different ones before they can pick out those that *will* do it. It would do no good, though, for a conductor to pick out the words of command that will cause the tune to form the soap bubble, if the company of singers cannot do the things which these words of command require a company of singers to do, after he has picked them out. Therefore companies of singers should not discontinue studying the Study of the Musical Words of Command, until they master them all.

Whoever will closely observe the impression which the singing of a company of singers makes on an audience, will find that they *never* form the musical effect around themselves and an audience when they have to be prompted *in any way* while they are singing a tune to an audience. Unless the tune "rolls out of their mouths" as easily and naturally as words roll out of the mouth of a fluent speaker, without any prompting or aid of any kind, the musical effect will not form. The Study of the Musical Words of Command, therefore, forbids any kind of prompting to a company of singers, *while they are singing* to an audience. It allows a company of singers, though, to be told what to do to a tune, in the hearing of the audience, *before they begin to sing* the tune to the audience. For convenience in thus telling a company of singers what to do when the audience can hear what is said, the Musical Words of command have names which an audience will not understand the meaning of if they *do* hear them spoken, for no Property of Expression would produce a good effect on an audience, if they were told before hand just how the singers were going to sing the tune. The names given to the words of command, therefore, are such uncommon expressions as "*Geometrical Progression*," "*Rule of Repeated Words*," and so on. The singers know what these expressions mean, but the audience do not. So *before* the company of singers begin to sing a tune to an audience, the conductor can tell them what words of command to obey while they are singing it, in as loud a voice as he pleases. But this strictly forbids any prompting of the singers *while they are singing* the tune to the audience. It must be their own unaided art. That is, singers must sing to an audience, just as speakers speak to an audience. It destroys the effect of speaking if the speaker has to be prompted *while he is speaking* to an audience. It destroys the effect of singing if the singers have to be prompted *while they are singing* to an audience.

Every intelligent singer knows that in order to sing well, a company of singers must do some of the *things* which this study calls "Musical Words of Command." If any teacher or conductor who uses this book does not like to call these things "words of command," he can still teach the *things*

which the Catalogue of the Musical Words of Command describes, but call them by any other name, and teach them in any other manner which he may prefer.

If any teacher or conductor who uses this book does not like the the definitions which are given in the Catalogue of the Musical Word of Command, he can still teach the *things* which the Catalogue describes, but give any other definition that he prefers to the terms. For example, *Adagio* is defined as requiring singers to produce the *sensation* of slow singing, and *Piano* is defined in the Catalogue, as requiring the singers to produce the *sensation* of soft singing. If those who use this book prefer to attach any other meaning to those terms than those which are attached to them in the Catalogue, they can do so, and yet make use of the Catalogue to teach from. The definition of any of the other words of command in the Catalogue can also be altered, if the teacher or conductor wishes to alter it.

What is needed to make a Drill Exercise for a Musical Word of Command, is a tune in which that word of command can be appropriately obeyed. To all of the words of command in the Catalogue where a peculiar style of tune is needed for a Drill Exercise, such a tune is mentioned. The teacher or conductor can select any other tune, however, if he prefers some other tune for the Drill exercise of that word of command. Selecting a tune for a Drill Exercise does not imply that it would be good taste to sing the tune in the way that it is used as a Drill Exercise, if the tune was sung to an audience. It only means that it is a good tune to practice to acquire the Technic of that word of command.

A great variety of Musical Words of Command is needed, when a company of singers undertake to hold the attention, and interest and delight an audience for a couple of hours. Only two or three simple ones are necessary to cause a tune to form the musical effect around the singers and the audience, when the company of singers are only to sing one tune at a time, as in the case of a choir in church services, or in other meetings. So it is not considered good taste to resort to any of the novel ways of rising, sitting, and similar movements, which some of the Musical Words of Command denote, when only one tune is to be sung at a time. It is only when every means has to be resorted to to avoid monotony in a long public performance, that such words of command become valuable. Beyond rising and sitting exactly together when a tune begins and ends, no words of command which relate to rising and sitting had better be employed, when only one tune is to be sung at a time, in church, or in other public meetings.

A Musical Word of Command is never intended to affect a Solo passage. It only affects Chorus passages. The one who sings the Solo passage can judge where to sing soft, loud, and so on, far better than any one else can, and so the doctrine is that no directions must be given with reference to a Solo passage, but the one who sings it must be left free to sing according to his own judgment. But those who sing Chorus passages must use the Properties of Expression, and do every thing else *exactly* alike,—and the doctrine is, that a *company* of singers cannot do this in any other way, than by being trained to obey words of command.

CATALOGUE OF THE MUSICAL WORDS OF COMMAND.

Geometrical Progression.—This word of command means that the first verse of a tune must be sung as soft as it is possible to sing it. The second verse must be sung twice as loud as the first verse,—the third verse twice as loud as the second verse,—and the fourth verse twice as loud as the third verse. These powers of the voice are called, the *First, Second, Third*, and *Fourth Powers of Geometrical Progression.* Juneau, on page 114, will make a good Drill Exercise.

Geometrical Progression Reversed.—This word of command means that the first verse of a tune must be sung with the *Fourth Power*, the second verse with the *Third Power*, the third verse with the *Second Power*, and the fourth verse with the *First Power of Geometrical Progression.* Mendota, on page 95, will make a good Drill Exercise.

Geometrical Progression by Lines.—This

word of command means that the first line of a tune must be sung with the *First Power*, the second line with the *Second Power*, the third line with the *Third Power*, and the fourth line with the *Fourth Power of Geometrical Progression*. Roselle, on page 74, will make a good Drill Exercise.

Geometrical Progression Reversed by Lines.—This word of command means that the first line of a tune must be sung with the *Fourth Power*, the second line with the *Third Power*, the third line with the *Second Power*, and the fourth line with the *First Power of Geometrical Progression*. Wardwell, on page 115, will make a good Drill Exercise.

Geometrical Progression by Double Lines.—This word of command means that the first two lines of a tune must be sung with the *First Power*, the next two lines with the *Second Power*, the third two lines with the *Third Power*, and the fourth two lines with the *Fourth Power of Geometrical Progression*. The chorus part of "We shall meet them again," on page 220, will make a good Drill Exercise.

Geometrical Progression Reversed by Double Lines.—This word of command means that the first two lines of a tune must be sung with the *Fourth Power*, the next two lines with the *Third Power*, the third two lines with the *Second Power*, and the fourth two lines with the *First Power of Geometrical Progression*. The same tune that is recommended as a Drill Exercise for the word of command next before this, will also make a good Drill Exercise for this word of command.

Employ the Emotions.—When people intensely feel the words which they speak, their feelings alter the "texture" or quality of the tone. Let a person speak the words "come and walk with me," carelessly, as if not caring whether the person addressed walked with him or not,—and then speak those words as if he was intensely anxious that the person addressed should walk with him, and there will be a decided difference in the quality or "texture" of the tone in these two ways of speaking. There is the same difference in singing. In singing, the difference is said to be in the COLOR of the tones. When people sing and feel the words so deeply as to alter the quality of the tone, they are said to *color the tones by their feelings*. When people sing and care nothing about the meaning of the words, it is said of them that they *do not* color the tones by their feelings. Employ the Emotions is a word of command which requires the singers to feel the words so intensely as to cause their feelings to color the tones. Use the first verse of Hamilton, on page 132, for a Drill Exercise, but practice it for a good while Employing the Emotions on one line and *not* Employing them on the next line, so that a line with the tones colored and a line with the tones not colored will be placed in contrast with each other. Practice the Drill Exercise in this way until the ears of the singer can distinctly discriminate between tones that are colored by the feelings, and tones which the feelings do not affect. Then require them to practice the whole verse, obeying the word of command to *Employ the Emotions*, until they acquire the Technic of that word of command. The practice of the first verse of the tune will be enough for a Drill Exercise.

Deliver the Tone According to Rule.—This word of command means that every member of a company of singers must cause the tone to go from the mouth when singing, in a perfectly unembarrassed, free, and natural manner. *Singing can never be good for anything, unless this word of command is obeyed.* For this reason, it is considered necessary that learners should be trained to *deliver the Tone According to Rule* from the very commencement of learning to sing, so it is fully explained on page 7. "Men of Strength," on page 254, or any other spirited tune, will make a good Drill Exercise.

Control the Muscles According to Rule.—This word of command means that the singers shall sing the tune with their muscles relaxed and at rest, as is explained on page 7. It is considered of so much consequence that singers should be able to obey this word of command, that learners are required to acquire the ability to obey it from the very commencement of learning to sing. Any tune will answer as a Drill Exercise.

Control the Mind According to Rule.—This word of command is explained in page 8. It is considered of so much consequence that singers should be able to obey this word of command, that beginners are nowadays required to acquire the ability to obey it, as is explained on page 8. Any tune will answer as a Drill Exercise. The way to acquire the Technic of this word of command is to practice the exercises on page 8,—or to sing a tune, having some singers purposely sing it wrong, and having other singers walk around the room or make some other disturbance, but having those who are practicing sing everything as calm, firm, and undisturbed as if everything in the room was quiet.

Carry the Tune Through the First Process.—This word of command requires a company of singers to practice a tune in the manner which is explained in Chapter III, of the Study of the Musical Words of Command.

Come to Order.—This word of command requires that a company of singers shall have some signal to call the company to order. This signal may be a long chord on the organ,—the ringing of a bell,—raps of a baton,—or anything else. When this signal is given, the company must instantly break off whatever they are doing, and at once take their seats, even if they have to break off a conversation in the middle of a word in order to do so. That is, they must take their places on the principle taught in Chapter VII.

Break Ranks.—This word of command means that the company of singers must leave their seats at once, and be in confusion all over the room,—thus leaving their seats on the principle taught in Chapter VII, of the Study of the Musical Words of Command.

Largo.—This word of command means that the singers must sing the tune in such a way as to produce the sensation of VERY SLOW singing. "Men of Strength," on page 254, will make a good Drill Exercise. Sing the tune in such a way as to produce a sensation that every one who describes it will call VERY SLOW singing. Use the same tune as a Drill Exercise for the next six words of command. It may be better to play the tune in the key of C, or B flat. One verse will answer for the Drill Exercise.

Adagio.—This word of command means, "produce the sensation of SLOW singing." "Men of Strength" will make a good Drill Exercise.

Andante.—This word of command means, "produce the sensation of RATHER SLOW singing." The sensation must have no appearance of FAST singing, but must be such that those who describe it will not call it absolutely SLOW singing, but will say that although they cannot call it SLOW, it has a tendency towards the sensation of SLOW singing; that is,—that it produces the sensation of RATHER SLOW singing. "Men of Strength" will make a good Drill Exercise.

Moderato.—This word of command means, "produce a sensation that no one can call SLOW singing and no one can call FAST singing." "Men of Strength" will make a good Drill Exercise.

Allegretto.—This word of command means, "produce the sensation of RATHER FAST singing." The sensation must have no appearance of SLOW singing, but must be such that those who describe it will not call it absolutely FAST singing, but will say that although they cannot call it FAST, it has a tendency towards the sensation of FAST singing; that is,—that it produces the sensation of RATHER FAST singing. "Men of Strength" will make a good Drill Exercise.

Allegro.—This word of command means, "produce the sensation of FAST singing." "Men of Strength" will make a good Drill Exercise.

Presto.—This word of command means "produce the sensation of VERY FAST singing." "Men of strength" will make a good Drill Exercise.

Pianissimo.—This word of command means that the singers must sing the tune in such a way as to produce the sensation of VERY SOFT singing. "Juneau," on page 114, will make a good Drill Exercise. Use the same tune as a Drill Exercise for the next four words of command. One verse will answer for the Drill Exercise.

Piano.—This word of command means, "produce the sensation of SOFT singing. "Juneau" will make a good Drill Exercise.

Mezzo.—This word of command means "produce a sensation which no one can call SOFT singing and no one can call LOUD singing." "Juneau" will make a good Drill Exercise.

Forte.—This word of command means, "produce the sensation of LOUD singing." "Juneau" will make a good Drill Exercise.

Fortissimo.—This word of command means, "produce the sensation of VERY LOUD singing." "Juneau" will make a good Drill Exercise.

Rise According to Rule.—This word of command means that all of the company of singers must rise *exactly together* at a given signal, on the principle which is described in Chapter VII. It is no matter what the signal is. A little strain like the following, played on the instrument, in the key in which the tune is agoing to be sung, makes a very good signal. Whatever the signal for rising is, it should be one that the singers will notice while the audience will not. If it is the following strain on an instrument, it should be put into the prelude, so that the audience will not notice but that it is a part of the prelude.

A SIGNAL FOR RISING.

"The Summer Sea," on page 261, will make a good drill exercise. If the foregoing signal is used, play a little prelude about as long as a couple of lines of the tune, and work this signal into it. The instant the signal is given, let *every member* of the company of singers rise, *exactly together*. At the end of each verse let them take their seats, and rise in the same way before they sing the next verse. Practice in this way, until the company can rise *exactly together*. That is, until they acquire the Technic of this word of command. If raps with a baton, or anything else, forms the signal

for rising, let the company of singers practice in the same way, until they can rise *exactly together*, when they hear that signal.

Vocal Organs in Position.—This word of command requires a company of singers to sing the tune, and observe Rules I, II, III, IV, V, and VI, of the Study of the Cultivation of the Voice. These rules require *each* member of a company of singers to have his vocal organs in exactly the same position,—the position required by those rules. Singers cannot observe those rules perfectly, unless they sing the tune with their books closed. Or, rather, unless they sing the tune without any book. "The Ship of State," on page 244, will make a good drill exercise. One verse of it is enough for the drill exercise. Therefore, have the singers learn the fourth verse so that they can sing it with their books shut. Then let them study those rules in the Study of the Cultivation of the Voice. Then let them sing this fourth verse without any books, obeying those rules, until they have acquired the Technic of this word of command.

Rise During One Note.—Those lines in a tune which are designed to be sung by one voice, are said to form a SOLO passage. Those that are designed to be sung by the whole company of singers, are said to form a CHORUS passage. They are usually called "the Solo," and "the Chorus" part of the tune. This word of command means that the one singer who sings the solo part of a tune shall stand all of the time; but those who sing the chorus part shall only stand while they are singing. Then it means that those who sing the chorus part shall rise *while they are singing the first note* of the chorus part. This, of course, will cause them to rise exactly together, and they must do it so noiselessly that it will not interrupt the flow of the music. They must do it on the principle that is explained in Chapter VII. "Pleasant are the Pastures," on page 230, will make a good drill exercise. Almost any other tune will, also, if it is partly solo and partly chorus.

Take Close Order.—This word of command means that when the singers rise, they must close up towards the centre, and stand so that there will be no vacant spaces between any of the singers. Or, in other words, it means that the singers when they rise, must obey Rule No. 8 of the Study of the Cultivation of the Voice. Any tune will answer for a drill exercise.

Manage the Words According to Rule.—People form their opinion of strangers by the way they pronounce words. If a well dressed stranger pronounces the words when he is talking, in a drawling, backwoods style, people will form the opinion of him that he is a greenhorn. If a ragged, shabbily dressed stranger pronounces the words when he talks, in a neat, distinct, elegant manner, people will form the opinion of him, that he is an educated gentleman. In neither case will they form their opinion of the stranger from his dress. In both cases they will form it from the pronunciation of the words. Let the singers realize how important the pronunciation of words is in these cases, and then realize that people judge singing in the same way. Chapter I. shows that when people sing with words, they use both the singing and the speaking voices. People learn the rules for the management of the speaking voice when they learn reading and declamation, at school. This word of command means that the singers must manage the speaking voice when they are singing, as they were required to manage it when they read, or spoke pieces, at school,—or, exactly as first class readers and speakers use it. That is, they must articulate the words when they are singing, as distinctly, neatly, and elegantly, as the best readers and speakers articulate them when they are reading or speaking. Hamilton, on page 132, will make a good drill exercise.

Staccato Style.—This word of command means that every sound must be made as short and distinct as it is possible to make it. Walloomsac, on page 71, will make a good drill exercise for this and the next two words of command. Practice the first verse until the Technic of *Staccato Style* is acquired.

Legato Style.—This word of command means that the sounds must touch each other. As singers cannot take breath when they are singing in Legato Style, the conductor must not ask them to sing a longer passage in one breath, than they can sing in *Legato Style*. Practice each line of the second verse of Walloomsac in *Legato Style* until its Technic is acquired.

Usual Style.—This word of command means the way singers sing when they do not try to sing either in *Staccato* or *Legato Style*. It is only used to contradict the other two styles, so that a conductor can ask singers to sing a part of a tune in *Staccato* or *Legato Style*, and the rest of it in the ordinary, usual way. Practice the third verse of Walloomsac in *Usual Style*.

In Alternate Choirs.—This word of command requires that the singers shall be divided into two equal portions, by a real or an imaginary line running from the front to the rear. If there is a partition in the seats in the centre, so that half of the singers can be on the right hand side of it, and the other half on the left hand side of it, that will make a real line. If there is no partition, aisle, or something of the kind, that can make

a real line, then an imaginary line must be drawn in the centre of the company of singers, so that half, or nearly half of them will be on each side of it. Those on the right hand side must be called the RIGHT HAND CHOIR. Those on the left hand side must be called the LEFT HAND CHOIR. When the signal for rising is given, the Right Hand Choir must rise, exactly together, and sing the first verse. The *moment* they finish the last note they must sit down, and the Left Hand Choir must rise and sing the second verse. This sitting down of one choir and rising of the other, must be made *both at once.* The *moment* the Left Hand Choir finish the last note of the second verse, the Right Hand Choir must rise, so that both choirs will be standing, and then both choirs must sing the third verse. Crandall, on page 67, or any other appropriate tune that has three verses to it, will make a good Drill Exercise. This, and the other words of command which require half of the company of singers to sing at a time, are often very valuable in destroying the monotony described in the last paragraph of Chapter VIII. The audience hear the second verse sung by different voices from those that sung the first verse, and they hear the third verse sung by twice as many voices as sung the first and second verses. These varieties, added to the novelty of the rising and sitting, often produce such an effect as to keep off monotony even in a long performance, if introduced in an appropriate place. All of the movements required in this and the other words of command that require half of the singers to sing at a time, must be made on the principle described in Chapter VII.

In Alternate Choirs Reversed.—This word of command means that the Left Hand Choir must sing the first verse, the Right Hand Choir the second verse, and both choirs the third verse, rising and sitting as in *Alternate Choirs.* Sprague, on page 101, or any other appropriate tune that has three verses to it, will make a good Drill Exercise.

In Alternate Choirs Ladies and Gentlemen.—This word of command means the same as in Alternate Choirs, only one choir must consist of all of the ladies, and the other choir of all of the gentlemen in the company of singers. That choir must sing first that is named first. That is, if the conductor says "gentlemen and ladies," the gentlemen must sing the first verse. "If he says "ladies and gentlemen" the ladies must sing the first verse. Use "Music's Praise," on page 256, for a Drill Exercise, and sing it in Alternate Choirs Ladies and Gentlemen. That will require the ladies to rise and sing the first verse, then the ladies to sit, and the gentlemen to rise and sing the second verse, and then all to rise and sing the third verse.

Obliterate.—This word of command requires the singers to leave out or disregard, whatever the conductor orders to be *obliterated.* The laws of the art of writing music are mathematical laws, and a tune has to be written as they require, even when the tune would produce a bad effect if it was sung as it is written. In all such cases, the conductor must order the singers to *obliterate* whatever printed character would make the tune produce a bad effect. For example, Roscoe, on page 74, does not produce a good effect at all, when the last note in each line is sung as it is printed. Yet the mathematical laws of the art of writing music compelled the author to put the value of four counts in each measure, and he could not write the tune in any other way. So when a company of singers sing Roscoe, the conductor should give the word of command to *obliterate two-thirds of the last note in each measure.* That will cause the singers to make the last sound in each measure one count long, and the tune will produce a good effect sung in that way, but no singers could make it produce a good effect, and make the last note in each line three counts long. In the anthem on page 176, the dotted half rests should all be *obliterated.* It injures the effect of the anthem to observe them, and yet the laws of writing music compelled the author to write them. If the question is asked, how shall singers beat or count time when notes or parts of notes are *obliterated*, the answer is, *don't* beat or count time. Let the singers practice "The Saints' Rest," on page 237, and let the one who sings the solo *obliterate* the last note of the chorus. That will require the solo singer to treat the last note of the chorus as if it was not there, so she will sing the first note of the solo *at the same time* that those who sing the chorus sing the last note of the chorus. These examples show some of the ways in which the word of command "*Obliterate*" is used. It can be used in any other way, wherever the conductor wishes any printed character or part of a printed character to be disregarded.

Positive Plan.—This word of command means that the singers must obey the word of command "Vocal Organs in Position," while they are singing the tune, but must all keep their eyes on the words and notes in the book while they are singing. They cannot have the vocal organs perfectly in their best positions and look on a book, but they must hold the book up, and come as near having them in the correct positions as it is possible to have them and look on a book. "The Ship of State," on page 244, will make a good Drill Exercise. One verse of it will answer. Use the same tune for the Drill Exercise for the next two words of command.

Comparative Plan.—This word of command requires the singers, first, to become so familiar with the words and tune, that they can *almost* sing it without having to look on the book. Then it requires that they shall sing the tune, obeying the word of command "Vocal Organs in Position." Then it requires that they shall look off of the book all that they can while they are singing, only occasionally glancing at it, and then immediately looking off again. Finally, it requires that when the singers are looking off, they shall obey the word of command "Vocal Organs in Position" perfectly; and that when compelled to look on the book, they shall obey it as well as they can, for it is not possible to obey that word of command *perfectly* and look on a book. Use the third verse of "The Ship of State" for a Drill Exercise. First sing the verse over several times, until the singers know it *almost* well enough to sing it without looking on at all, and then require them to practice it on the Comparative Plan until they acquire the Technic of that word of command. Chapter IV. shows that singers never sing a tune well which they cannot sing on the Comparative Plan.

Superlative Plan.—This word of command means that the singers must commit the words and tune to memory, and sing it with their books shut; or, rather, sing it without having any books in their hands or in sight. Then it means that they must obey the word of command, "Vocal Organs in Position" *perfectly*, which they can do when they are not obliged to look on a book. For a Drill Exercise, let the singers commit the fourth verse of "The Ship of State" to memory, and practice it until they have acquired the Technic of *Superlative Plan.*

It will be a good way to let the company of singers drill upon this and the two words of command that precede it, in one Drill Exercise, say, singing the second verse of "The Ship of State" on the Positive Plan, the third verse on the Comparative Plan, and the fourth verse on the Superlative Plan.

It will be well for the singers to take notice that the same thing is true of singing that is true of speaking. Positive *good*, Comparative, *better*, Superlative, *best.* It is a *good* way to make a speech, to read it, keeping the eyes on the manuscript, and never looking off from it. It is a *better* way to make a speech to look off from the manuscript most of the time, and look at the audience, throwing the voice off into the house instead of throwing it down on to the manuscript. It is the *best* way to commit the speech to memory, and not have any manuscript at all. It is a *good* way to sing a tune to an audience on the Positive Plan. It is a far *better* way to sing it on the Comparative Plan. It is the *best* way to sing it on the Superlative plan.

According to the Rule of Repeated Words.—This word of command means that those words in a tune that have got to be sung twice in succession, must be sung with the softest power of the voice the first time, and the loudest power of the voice the second time, with an abrupt change from very soft to very loud. Dryden, on page 83, will make a good Drill Exercise. The last line of each verse has to be sung twice in succession. It must be sung as soft as possible the first time, and as loud as possible the second time, with an abrupt change from very soft to very loud.

According to the Rule of Repeated Words Reversed.—This word of command means that the words which have to be sung twice in succession must be sung with the loudest power of the voice the first time, and the softest power of the voice the second time, with an abrupt change from very loud to very soft. Becancour, on page 96, will make a good Drill Exercise.

The Repeat According to the Rule of Repeated Words.—For the sake of expressing the words of command in language which an audience will not understand, "According to the Rule of Repeated Words" is used to denote very soft and very loud, with an abrupt change from very soft to very loud, when *anything* is going to be sung twice, even if the same words are not repeated. So this word of command means that a repeated passage must be sung with the softest power of the voice the first time, and the loudest power of the voice the second time, with an abrupt change from very soft to very loud. It would be much easier to tell the singers to do this in plain words, but it is expressed by this word of command so that none but singers will know what is meant by it, for the reason which is explained in Chapter IX. "Childhood," on page 284, will make a good Drill Exercise. Use it also for a Drill Exercise for the next word of command.

The Repeat According to the Rule of Repeated Words Reversed.—This word of command means that a repeated passage must be sung with the loudest power of the voice the first time, and with the softest power of the voice the second time, with an abrupt change from very loud to very soft. Use "Childhood" for a Drill Exercise.

The Whole Tune According to the Rule of Repeated Words.—This word of command means that in a tune which has two verses, the first verse must be sung with the softest power of the voice, and the second verse with the loudest power of the voice. "Beautiful Zion," on page 221, will make a good Drill Exercise. Sing the first verse with the softest, and the second verse with the loudest power of the voice.

The Whole Tune According to the Rule of Repeated Words Reversed.—This word of command means that in a tune that has two verses to it, the first verse must be sung with the loudest power of the voice, and the second verse with the softest power of the voice. "The Merry Bells are Ringing," on page 252, will make a good Drill Exercise. Sing the first verse with the loudest, and the second verse with the softest power of the voice.

According to the Rule of Repeated Words. (Three Times.) If singers are told to sing a piece *According to the Rule of Repeated Words*, and there are words in it that have to be sung three times in succession, they must be sung with the softest and loudest powers of the voice the first and last times, and with a power of voice exactly half way between the softest and loudest powers the second time. The same word of command REVERSED requires the loudest power of the voice the first time and the softest power of the voice the last time, and the second time, a power of voice that is half way between the loudest and softest powers, just as when the word of command is not reversed. Use the anthem, "Trust in the Lord," on page 197, for a Drill Exercise. The words that are printed in italics in that anthem have to be sung three times in succession. There are three sets of them. Practice the first set *According to the Rule of Repeated Words Reversed*, and the other two sets *According to the Rule of Repeated Words*, until the company of singers acquire the Technic of these two words of command.

The Whole Tune According to the Rule of Repeated Words. (Three Times.) If singers are told to sing a tune in obedience to this word of command, and the tune has three verses to it, the first verse must be sung with the softest power of the voice, the third verse with the loudest power of the voice, and the second verse with a power of voice that is half way between the softest and loudest powers of the voice. "Shall we meet beyond the River," on page 240, will make a good Drill Exercise.

The Whole Tune According to the Rule of Repeated Words Reversed. (Three Times.) This word of command means that the first verse of a tune must be sung with the loudest, the third verse with the softest, and the second verse with a power of voice that is half way between the loudest and softest powers of the voice. "Where will be the Birds that sing," on page 255, will make a good Drill Exercise.

Sit According to Rule.—This word of command means that after a company of singers have finished singing a tune, they must stand motionless, appearing to the audience as if they were going to sing another strain, until a signal is given, at which they must all sink into their seats exactly together, on the principle described in Chapter VII. It is no matter what the signal is. Where an organ is used, having the organ sustain the last chord a dozen counts, or some other long length of time, makes a good signal. If this signal is used, while the organ is sounding, the singers must stand motionless. The instant the organ ceases to sound, they must all sink into their seats, exactly together. Bolivar, on page 80, will make a good Drill Exercise. Let the singers take their seats at the signal, (whatever the signal is), at the end of each verse, and practice taking their seats, at the end of each verse, until they acquire the Technic of this word of command.

Find the Page According to Rule.—This word of command means that the singers must only turn the leaves over once, in finding the place. They must only turn enough of the corners of the leaves to see the figures that denote the page, and when they have found the right figures, they must throw the leaves over all at once, so that there will be but one movement of the leaves, on the principle described in Chapter VII. It is not of any consequence how singers find the page when no one is looking at them, but when they are singing to any audience, it sometimes prevents the musical effect from forming, if the company of singers all turn over the leaves in a disorderly way, in order to find the place. So every company of singers should acquire the Technic of this word of command. A Drill Exercise of it consists in having the conductor call for different pages, and requiring the singers to obey this word of command.

Crescendo.—This word of command means that the singers must commence a passage *Pianissimo*, and close it *Fortissimo*, causing the voice to pass as gradually and smoothly from one to the other as possible. The conductor must always designate where the passage which he wishes

sung *Crescendo* begins and ends. The conductor can limit a *Crescendo* by requiring it to begin at *Piano* and end at *Forte*, or limit it in any other way that he pleases. If he does not limit it, but simply gives the word of command to sing a passage *Crescendo*, it means the whole extent of the powers of the voice, from the softest to the loudest. The lower half of page 145. will make a good Drill Exercise. Sing each "Hosanna" *Crescendo*. Sing each of the last two lines *Crescendo*. Sing the first syllable of "Amen" *Crescendo*. Practice in that way until the singers acquire the Technic of *Crescendo*.

Diminuendo.—This word of command means that the singers must commence a passage *Fortissimo* and close it *Pianissimo*, causing the voice to pass as gradually and smoothly from one to the other as possible. The conductor must always designate where the passage which he wishes sung *Diminuendo*, begins and ends. The conductor can limit a *Diminuendo*, but if he simply gives the word of command to sing a passage *Diminuendo*, it means the whole extent of the powers of the voice from the loudest to the softest. Dupage, on page 71, will make a good Drill Exercise. Practice each line of the first and second verses *Diminuendo*, until the singers acquire the Technic of *Diminuendo*.

Make a Swell.—This word of command means that the singers must sing *Crescendo* until they reach a note which is called the CLIMAX of the swell. The note which is the climax must be sung *Fortissimo*, and then the singers must sing the rest of the passage *Diminuendo*. The conductor must always designate where he wishes a *Swell* to begin and end. He must also designate the note which is to be the climax. Use the last line on page 205 for a Drill Exercise. Not the last three notes on the page, but the line that precedes them. Let the note which is sung to the word "me" be the climax, and practice the line until the singers acquire the Technic of this word of command.

Accelerando.—This word of command means that a passage must be sung faster and faster, gradually accelerating the time, instead of singing the passage in regular time. The conductor must always designate where the passage begins and ends which he wishes sung *Accelerando*. As soon as the passage ends, the exact time in which the singers were singing before they began to sing *Accelerando*, must be resumed. Conhocton, on page 79, will make a good Drill Exercise. Sing the first, second, and fourth lines *Andante*, in exact time. Sing the third line *Accelerando*. That is, while singing the third line, let the singers sing, — gradually singing faster and faster, until at the end of the line they sing *Allegretto* or *Allegro*. Then when they commence the last line, let them sing *Andante* again, in exact time. Let them practice in this way, until the singers acquire the Technic of *Accelerando*.

Ritardando.—This word of command means that a passage must be sung slower and slower, gradually retarding the time instead of singing it in regular time. The conductor must always designate where the passage begins and ends that he wishes sung *Ritardando*. As soon as the passage ends, the exact time in which the singers were singing before they began to sing *Ritardando*, must be resumed. Bryan, on page 102, will make a good Drill Exercise. Sing the first, second, and fourth lines *Allegretto*, in exact time. Sing the third line *Ritardando*. That is, while singing the third line, let the singers sing gradually slower and slower, until at the end of the line they sing *Andante* or *Adagio*. Then when they commence the last line, let them sing *Allegretto* again, in exact time. Let them practice in this way until they acquire the Technic of *Ritardando*.

In Semi-Chorus.— This word of command means that the company of singers shall sing exactly as they do when they sing in *Alternate Choirs*, except that the half of the singers who sing, shall be every alternate singer, so that one singer will be seated between every two who are standing. A good way to obey this word of command is for the singers to count aloud "One, Two," "One, Two," and so on, commencing on the right hand end of each row, so that every singer will be either number one or number two. When the signal for rising is given, let all of the number ones rise and sing the first verse. As soon as the first verse is finished, let the number ones sit, and the number twos rise and sing the second verse. Then let all rise and sing the third verse. Any other way of having every alternate singer sing the first and second verses, will answer just as well as to number in this way. When this word of command is obeyed, an equal number of Treble, Alto, Tenor, and Base sing each verse. When *Alternate Choirs* is obeyed, they do not. In every other respect this word of command is exactly like Alternate Choirs. Kingsfield, on page 122, or any other appropriate tune that has three verses to it, will make a good Drill Exercise.

The Repeat in Alternate Choirs.
The Repeat in Alternate Choirs Reversed.
The Repeat in Semi-Chorus.

These words of command mean that the half of singers who are denoted by the word of command must rise and sing the repeated passage the first time it is sung; and

that as soon as they sing the last note, they must sit, and the other half of the singers must rise and repeat the passage. In obeying these words of command all of the singers do not sing together at all. Only half at a time. Such words of command as these are sometimes useful in destroying the monotony spoken of in Chapter VIII. "Childhood," on page 284, will make a good Drill Exercise. Practice the first verse with *the Repeat in Alternate Choirs;* the second verse with *the Repeat in Alternate Choirs Reversed*, and the third verse with *the Repeat in Semi-Chorus.*

Sit During One Note.—This word of command means that those who sing the chorus part of a tune must sink into their seats *while they are singing* the note next before the solo part, and leave the solo singer standing alone. Use the "Wandering Stranger," on page 238 for a Drill Exercise. Let the whole company of singers sing the first four lines, and one voice the last four lines of each verse. Have the singers *Rise According to Rule* at the beginning of each verse, and sing the first four lines. Then have them sink into their seats *while they are singing* the last note of the fourth line, leaving the solo singer standing alone.

Rise Gradually.—This word of command means that the singers must rise slowly and gradually, *while they are singing* a designated passage. Then it means that they must sing all before that passage *Pianissimo*, and all after that passage *Fortissimo.* Then it means that while the singers are slowly rising they must sing *Crescendo.* The conductor must designate where the passage begins and ends, during the singing of which, he wishes them to *Rise Gradually.* If the passage is a line, or any other definite passage, the word of command should be called "*Rise During the line*," or whatever the passage is. Use "The Green Shore," on page 223, for a Drill Exercise. Have the singers *Rise During the Third Line* of the chorus. That will require them to sing the first two lines of the chorus *Pianissimo* and seated, and the last two lines *Fortissimo*, and standing. Then it will require them to rise slowly and gradually while they are singing the third line, and to sing the third line *Crescendo.* Such a word of command as this and the one next to it, are useful in enabling the singers to avoid the monotony that is mentioned in Chapter VIII.

Sit Gradually.—This word of command means that the singers must slowly sink into their seats while they are singing a designated passage, and sing *Diminuendo* while they are doing so. Then it means that while they are standing they must sing *Fortissimo*, and while they are seated they must sing *Pianissimo.* Use "Sabbath Bells," on page 225 for a Drill Exercise. *Sit During the Third Line*, while practicing it. That will require the singer to *Rise During One Note*, and sing the first two lines of the chorus standing and *Fortissimo.* Then they must slowly and gradually sink into their seats *while they are singing* the third line, and sing *Diminuendo* while they are doing so. Then they must sing the last two lines of the chorus seated and *Pianissimo.*

Mouths in Position.—This word of command means that the singers must sing the tune and place their mouths in the positions for forming the letters which are required by the rules of Part II., in the Study of the Cultivation of the Voice. Only those singers who have studied those rules can obey this word of command.

Make a Pause.—This word of command means that the sound must be prolonged considerably longer than the exact time which belongs to the note on which the *Pause* is made. When a *Pause* is made, the regular movement of the tune comes to a stop, so that a company of singers are in about the same situation with regard to the regular movement of the tune, that a company of soldiers are with regard to their movement in marching, when they come to a "halt." When a company of soldiers "halt," no soldier commences marching again, until the commanding officer gives the order to march. When a company of singers come to a *Pause*, no singer should start off in regular time again, until the conductor gives some kind of a signal, which will enable the singers all to start together. Use Palm, on page 68, for a Drill Exercise, and *Make a Pause* on every Dotted Quarter Note in the tune. Authors who print Words of Command to their tunes, use a character like this "𝄐" to denote a Pause. Chapter IV. shows that it is not a good plan to print words of command to tunes, but this character is often printed in tunes by authors who do print Properties of Expression in their tunes.

Make a Stop.—This word of command means that after singing the note after which a *Stop* is ordered to be made, the singers shall remain silent for three or four counts or so. As a *Stop* brings the regular movement of the time to a "halt," just as a *Pause* does, no singer must commence singing after a Stop, until the conductor gives some kind of a signal, which will enable the singers to all start together. Use Kiddoo, on page 69, for a Drill Exercise, and *Make a Stop* after singing the last note of the first, second, and third lines. Authors who print a direction to *Make a Stop*, denote it by placing the character which denotes a *Pause*, over a rest, or over a Double Bar. There is an example of *Make a Stop*, denoted by *Pauses* over rests, on page 176,—and by *Pauses* over Double Bars, on page 187.

Ad Libitum. } These two words of command always go to-
A Tempo. } gether, unless one of them is used at the close of a tune. *Ad Libitum* literally means *At Liberty*, meaning "take any" liberties with the time that you please, instead of singing in regular time. Singers usually consider it to mean, however, that they must sing the passage slower, in a sort of "leisurely" manner. *A Tempo* means "resume regular time again, and sing in the same exact time you were singing in, before you sung *Ad Libitum*. Use Clarence, on page 76, for a Drill Exercise. Sing the fourth line *Ad Libitum*, and the fifth line *A Tempo*.

Observe the Accent.—In Marches and Dances, and some other kinds of instrumental music, they have a rule that the first note in each measure must be played louder than any other note in the measure, and they call that *Accenting* the note. A Quadruple Measure is really two Double Measures made into one. So in Double and Triple measures those who play those kinds of music, say the "accent falls" on the first note in in each measure; but in Quadruple Measure they say that the first note that comes to the first count, and the first note that comes to the third count, must be accented, just as if it was two Double Measures. There are few tunes in which it sounds well to *Observe the Accent* in vocal music. When it will, the conductor can give this word of command, and it is then understood that the singers are to observe the same accent that instrumental players do, and sing the first note in Double and Triple Measures, louder than they do any other note in the measure, and sing the first note that comes to the first and third counts in Quadruple Measures, louder than any other notes in the measure. Sing Sabina, on page 87, and *Observe the Accent* while singing the first, second, and last lines.

Make a Grand Finale. — This word of command means that the singers must sing the passage in which they are told to *Make a Grand Finale*, with all of the power, enthusiasm, "fire and electricity," with which it is possible for them to sing it, and that while they are singing the passage that they must *Employ the Emotions*, have the *Vocal Organs in Position*, and sing the passage on the *Superlative Plan* if they can, or, at any rate, on the *Comparative Plan*. They must always sing such a passage standing, and if they are not standing when they commence *Making a Grand Finale*, they must *Rise During One Note*. Singers cannot *Make a Grand Finale* seated, nor if they sing the passage on the *Positive Plan*. "Blow Bugles," on page 270, will make a good Drill Exercise. *Make a Grand Finale* while singing the second page.

Make an Explosive Tone.—This word of command means that the sound must come out of the singers' mouths, with all possible power, as suddenly and forcibly, as the sound comes from a gun, care being taken that the beginning of this sound is the loudest part of it. This word of command is often used in orchestral music, but it is very seldom that it produces a good effect in vocal music. Use "The Tinmaker," on page 276, for a Drill Exercise, and *Make an Explosive Tone* on the last note.

Make a Bow.—It is a graceful way to close a public performance, to have the company of singers make a graceful bow, *exactly together*, when they sing the last note of the last piece that is sung at the performance. This word of command means that they shall all make such a bow *when they sing the last note* of the tune in which they are told to make the bow. Any tune will answer for a Drill Exercise. They must drill upon this word of command until all of the singers can make the bow *gracefully*, and until all can make it *while they are singing* the last note of the tune, which will cause them to make it exactly together.

According to the Rule of Power. — This word of command means that the tune, or the part of the tune which the singers are told to sing *According to the Rule of Power*, must be sung *Crescendo* and *Diminuendo*, and that the singers must tell which to sing by looking at the notes of the Treble part. If the Treble part moves upwards, they must sing *Crescendo*. If the Treble part moves downwards, they must sing *Diminuendo*. It would not be good taste to use this word of command anywhere else than in passages where the Treble part moves constantly, upwards or downwards. Errol, on page 115, will make a good Drill Exercise. Use it also for a Drill Exercise for the next two words of command.

According to the Rule of Motion.—This word of command means that the tune, or the part of the tune which the singers are told to sing *According to the Rule of Motion*, must be sung *Accelerando* or *Ritardando*, and that the singers must tell which to sing by looking at the notes of the Treble part. If the Treble part moves upwards they must sing *Accelerando*. If the Treble part moves downwards they must sing *Ritardando*. Use Errol for a Drill Exercise.

According to the Rule of Expression. —This word of command means that the singers must sing the tune or passage *According to the Rule of Power* and *According to the Rule of Motion*, obeying both of these words of command while they are singing the tune or passage. Use Errol for a Drill Exercise.

According to the Rule of Long Notes. —This word of command means that every note in the tune which is more than two counts long, must be sung *Crescendo*. Use Sheba, on page 102,

for a Drill Exercise. In the last line but one of this tune, this word of command will require the ladies to make one long *Crescendo*, while the gentlemen make a short *Crescendo* on each Dotted Half Note. The conductor can say "sing every note that is more than one count long, *According to the Rule of Long Notes*, or apply it to any other kind of notes;" but if he does not say anything about what kind of notes it is to be applied to, it always means that all of the notes in the tune which are more than two counts long, must be sung *Crescendo*.

With the Joyful Quality of Voice.—When people talk they unconsciously use a peculiar quality of tone to express joyful emotions. Let a person speak the words "I've got joyful news for you!" in a perfectly natural manner, and his voice will produce this quality of tone. It is called the "Joyful Quality of Voice." It always expresses the emotions of joy and gladness. When any one speaks a sentence with this quality of the voice, those who listen always feel something as they would feel if they should reply "I am glad to hear that." A singular trait of this quality of the voice, is that it makes listeners feel in this way, no matter what words are spoken. If the speaker should say "a member of the class has just fallen down dead," and speak with the joyful quality of the voice, a listener would feel like saying "I am glad to hear that," about as much as he would if the words were "I've got joyful news for you." After a company of singers have disciplined their voices in obeying nearly all of the Musical Words of Command, they will have such a delicate control of their vocal organs that they can learn to use the three Qualities of the Voice which this and the next words of command require, but it would be of little use for them to try to learn to produce these three "Qualities," until their voices become highly disciplined, by learning most of the other Musical Words of Command, before they try to learn this one. Some people think that the Joyful Quality of the Voice can be produced by managing the breath in the way that those who study the Cultivation of the Voice manage it in order to produce the Chest Register. Undoubtedly the best way to produce it, though, is to produce it the way people produce it when they talk, by "feeling so joyful" that the voice will "catch" the joyful "coloring" of the sounds from the feelings. It requires a long time, and much patient practice, to get the voice so that it will produce these three qualities of the voice, but it adds greatly to the skill of a company of singers to be able to do it. Sing Marlboro', on page 129, *With the Joyful Quality of Voice*, and have the singers practice it until they acquire the Technic of this word of command.

With the Light Quality of Voice.—When people speak such sentences as "Oh what lovely flowers,"—"Oh, what a beautiful sunset,"—and similar expressions in a natural manner, they use a quality of tone which is called the "Light Quality of the Voice." When any one speaks a sentence with this "Light Quality," listeners always feel something as they would if they should reply "Oh! how pretty! oh how lovely!" No matter what words are spoken with this light quality of the voice, the sensation produced on listeners is always the same. If the speaker should say "a member of the class has just fallen down dead," and should speak with the light quality of the voice, a listener would feel like saying "Oh, how pretty! oh, how lovely!" about as much as he would if the words were "What a beautiful sunset." Some people think that the Light Quality of the Voice can be produced by managing the breath in the way people manage it to produce the medium Register. Undoubtedly, though, the best way is to produce it by the feelings. It is seldom that the Light Quality of Voice produces a good effect in Sacred Music, although it often does in Secular Music. Use the first verse of Mendota, on page 95, for a Drill Exercise, and have the company of singers practice it *With the Light Quality of Voice*, until they acquire the Technic of this word of command.

With the Usual Quality of Voice.—This word of command is only used when the singers have been singing with one of the three Qualities of the Voice, and it means that they must discontinue using that quality of the voice, and sing in the way that they usually sing, when they do not try to use the joyful, light, or sombre quality of the voice. No Drill Exercise is necessary for this word of command.

With the Sombre Quality of Voice.—When people speak such sentences as "What a dreadful accident!" "What awful intelligence," and similar expressions, in a natural manner, they use a quality of voice which is called the "Sombre Quality of Voice." As with the other qualities, this quality will convey to listeners the idea of something "awful," "dreadful," or the idea of "reverence," "solemnity," and kindred emotions,—no matter what words are uttered. Some people think that the Sombre Quality of Voice can be produced by managing the breath as people manage it to produce the Head Register. Undoubtedly, though, the best way is to produce it by the feelings. Use Cutchouge, on page 126, for a Drill Exercise. Practice the upper half of the tune *With the Usual Quality of Voice*, and the lower half *With the Sombre Quality of Voice*. Have the company of singers practice it, until they acquire the Technic of this word of command.

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